Communes: The Alternative Life-Style, by Herbert A. Otto

Saturday Review

April 24, 1971 50¢

Music's Most Distant Star

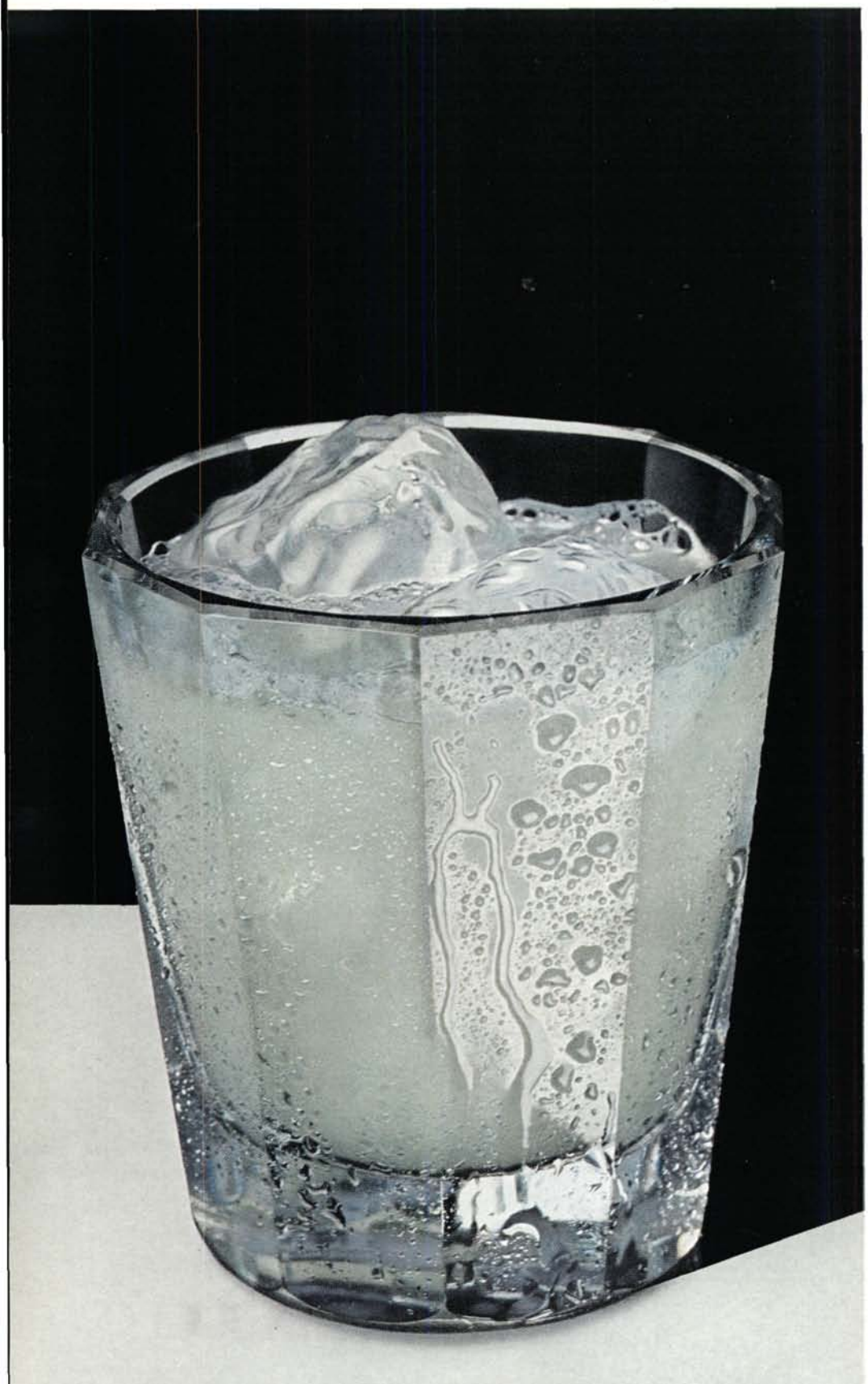
Heifetz on TV

by Irving Kolodin

430 R757558884 AMBA95522JAN72
AMBASSADOR COLL LIBR
BOX 927
BIG SANDY TX 75755

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

HOW TO MAKE OR BREAK A DAIQUIRI.



The Daiquiri.

Such a treat for the tongue when it is well made. Such a syrupy flop when it isn't. Because it takes more than good intentions to make a good Daiquiri.

Some rums, you see, are much too heavy and syrupy for the Daiquiri.

Puerto Rican Rums, on the other hand, are light and clear and dry. And because they are aged and charcoal filtered for smoothness, they impart a mellow flavor to the Daiquiri.

Yet even these fine rums must be mixed in the correct proportions to make a perfect Daiquiri: to 1½ oz. of White or Silver Puerto Rican Rum add ½ oz. lime juice and 1 scant teaspoon of sugar (or ½ oz. of Frozen Fresh Daiquiri Mix). Shake with ice. Or serve on the rocks with a little extra rum. (Which is the way most men like their Daiquiris.)

Remember, though. All Daiquiris are created equal in proportion.

But when it comes to the rum you put in them, some Daiquiris are more equal than others.

THE RUMS OF PUERTO RICO

A free recipe book is yours for the asking.
Write: Rums of Puerto Rico, 666 Fifth Ave., N.Y., N.Y. 1001

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

AS YOUR FIRST
BOOK-DIVIDEND®
from the
BOOK-OF-THE-MONTH CLUB®

THIS GREAT $150 TEN-VOLUME HISTORY FOR ONLY $1.50 A VOLUME

at once in a short experimental membership

THE SUGGESTED TRIAL: You simply agree to buy four additional Club Selections or Alternates within a year at special members' prices

Now complete after forty years' research and writing

The Story of Civilization

by WILL and ARIEL DURANT

I. Our Oriental Heritage. Ancient Egypt and the Near East. The Far East, early to modern times.

II. The Life of Greece. Explores all facets of Greek life from prehistoric times to the Roman conquest.

III. Caesar and Christ. The rise of Rome and Christianity and the collapse of classic civilization.

IV. The Age of Faith. Christian, Islamic and Judaic civilizations, 325 to 1300, including the Crusades.

V. The Renaissance. Italy's golden age, 1304 to 1576. A turbulent world of intrigue and great art.

VI. The Reformation. Europe's religious conflicts, from two centuries before Luther to Calvin.

VII. The Age of Reason Begins. Europe, 1558-1646. The age of Shakespeare, Rembrandt, Galileo.

VIII. The Age of Louis XIV. The brilliant era of the "Sun King," Milton, Cromwell, Peter the Great.

IX. The Age of Voltaire. Europe from 1715 to 1756. The world of Frederick the Great, Wesley, Bach.

X. Rousseau and Revolution. Europe from the Seven Years' War to the storming of the Bastille.

EACH OF THE TEN VOLUMES IN THE SET LISTS FOR $15

THE EXPERIMENTAL MEMBERSHIP suggested here will prove, *by your own actual experience*, how effectually membership in the Book-of-the-Month Club can **keep you from missing,** through oversight, books you fully intend to read.

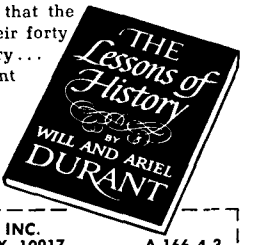
As long as you remain a member, you will receive the Book-of-the-Month Club *News*, a literary magazine each issue of which describes the coming Selection as well as scores of other important books, most of which are available at substantial discounts—up to **40%** on more expensive volumes. All books **are identical in size, quality and format to the publishers' editions.** If you wish to purchase the Selection, do nothing and it will be shipped to you automatically. However, there is no obligation to purchase any particular volume. If you do not wish the Selection or any other book offered in the *News*—or if you want one of the Alternates—simply indicate your decision on a form provided and mail it so that it is received by the date specified on the form.

BOOK-DIVIDENDS: A library-building plan every reading family should know about. If you continue after this experimental membership, you will earn, *for every Book-of-the-Month Club Selection or Alternate you buy*, a Book-Dividend Credit. Each Credit, upon payment of a nominal sum, often only **$1.00 or $1.50**—somewhat more for unusually expensive volumes or sets—will entitle you to a Book-Dividend which you may choose from over a hundred fine library volumes available over the year. This unique library-building system, together with the sizable discounts on Selections and Alternates, enables members to save **over 60%** of what they would otherwise have to pay for books they want to read and own.

INCLUDED WITHOUT CHARGE

a brilliant summary of all that the Durants have learned in their forty year study of world history... and an invaluable supplement to *The Story of Civilization*.

A copy will be included, *free*, with each set sent to new members who enroll at this time. **Pub price $5**



BOOK-OF-THE-MONTH CLUB, INC.
280 Park Ave., New York, N.Y. 10017 **A 166-4-3**

Please enroll me as a member of the Book-of-the-Month Club and send me *The Story of Civilization* in 10 volumes, billing me $1.50 per volume. I agree to purchase at least four Selections or Alternates during the first year I am a member, paying special members' prices. My membership is cancelable any time after buying these four books. A postage and handling charge is added to all shipments.

MR. / MRS. / MISS .....
(Please print plainly)

Address..... **1-35**

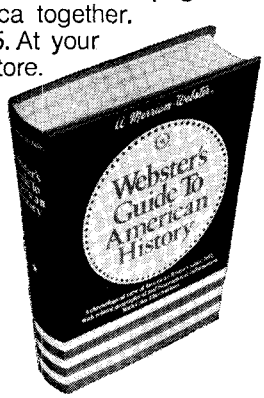
City.....

State..... *Zip*.....

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Hamilton and Burr dueled when the first self-powered vehicle drove through Philadelphia.

Announcing **Webster's Guide to American History.** New. Fascinating. Different. All the facts, figures, maps, illustrations, quotations, and biographies you'll ever need to put any American event into context with its times. 1400 pages that pull America together. $14.95. At your bookstore.



NEW FROM MERRIAM-WEBSTER

Since 1926

BREAD LOAF WRITERS' CONFERENCE

Forty-sixth Annual Session

AUG. 18 to SEPT. 1

DIRECTOR: John Ciardi
POETRY: William Meredith, Robert Pack, Diane Wakoski, Miller Williams
FICTION: Seymour Epstein, Maxine Kumin, Ezekiel Mphahlele, Shane Stevens, John Williams
NONFICTION: Alfred Balk, William Sloane
WRITING FOR CHILDREN: Eleanor Nichols

BREAD LOAF WRITERS' CONFERENCE
Box 203
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

April 24, 1971

Saturday Review

Cover story, page 45

Music's Most Distant Star: Heifetz on TV

by Irving Kolodin

Cover photo from the "Heifetz" TV tape

IDEAS

16 Communes: The Alternative Life-Style by Herbert A. Otto

EDITORIAL

22 Calley

BOOKS

25 The Fabrication of a Culture Hero by John W. Aldridge, an essay review of "Being There" by Jerzy Kosinski

25 Index of Books Reviewed

32 Pick of the Paperbacks by Rollene W. Saal

43 Criminal Record by Haskel Frankel

MULTIMEDIA

45 Music's Most Distant Star: Heifetz on TV by Irving Kolodin

48 Raising Kael by Hollis Alpert

50 Realism at The Juilliard Photos by Beth Bergman

52 Recordings in Review

55 Caballé and Early Bellini by Herbert Weinstock

57 Roots and Crafts: The British Are Coming by Ellen Sander

58 "Manon" à la Sills by Robert Jacobson

THE ARTS

DANCE

14 Walter Terry says yes, yes to "No, No, Nanette."

MUSIC

24 Irving Kolodin: Out of the Igorian Era, into the Void

TRAVEL

34 Horace Sutton taxis to Haarlem.

COLUMNS

4 Goodman Ace: Top of My Head

8 Cleveland Amory: Trade Winds

23 Letters to the Editor

38 Al Horowitz: Chess Corner

GAMES

27 Your Literary I.Q.

41 Literary Crypt

61 Wit Twister

70 Kingsley Double-Crostic No. 1933

CARTOONISTS: Ed Fisher, Mort Gerberg, Herb Goldberg, J. B. Handelsman, Sidney Harris, Henry Martin, Al Ross

Saturday Review published weekly by Saturday Review, Inc., 380 Madison Ave., New York, N.Y. 10017. Norman Cousins, President and Editor; William D. Patterson, Executive Vice President and Publisher; Nathan Cohn, Senior Vice President and Treasurer; Richard L. Tobin, Vice President and Associate Publisher; Harry T. Morris, Vice President-Advertising; Irving Kolodin, Vice President-Programs; Joseph S. Iseman, Secretary; Robert A. Burghardt, Director of Advertising Services; Martin A. Blum, Director of Promotion and Research; George Reeves, Circulation Director; Bert Garmise, Circulation Consultant; Marion Urmy, Assistant to the Publisher. Subscription $12 a year. Member Audit Bureau of Circulations. Vol. LIV, No. 17, April 24, 1971. Second-class postage paid at New York, N. Y., and at additional mailing offices. Indexed in the "Readers' Guide to Periodical Literature."
© 1971 by Saturday Review, Inc. All rights reserved under the Berne and Pan-American Copyright Conventions. Reproduction in whole or in part of any article (in English or other languages) without permission is prohibited. Printed in the United States of America. Unsolicited manuscripts cannot be returned unless accompanied by a properly addressed envelope bearing sufficient postage.
Send all remittances and correspondence about subscriptions, undelivered copies, and changes of address to Subscription Department, SATURDAY REVIEW, 380 Madison Ave., New York, N. Y. 10017.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

$421.30 damage.

Because today's bumpers can't take bumps.

REAR END DAMAGE

	Parts	Labor
Replace rear bumper, lower valance, back bars, filler panel	$ 64.65	$ 14.00
Repair rear body panel and lock support, straighten		7.00
Repair quarter panel outer L, straighten		24.50
Repair deck lid, straighten		35.00
Replace tail lamp lens (3)	15.90	3.50
Paint as necessary	9.00	31.50
SUBTOTALS	$ 89.55	$115.50
TOTAL		$205.05

FRONT END DAMAGE

	Parts	Labor
Replace front bumper, lower valance, back bars, filler panel	$ 76.00	$ 24.50
Replace grille assembly and necessary parts	32.05	2.80
Repair hood, replace molding and lock panel	14.20	9.10
Repair radiator core support, straighten		7.00
Repair and align front fenders		14.00
Replace headlights and molding	8.50	5.60
Paint as necessary	5.00	17.50
SUBTOTALS	$135.75	$ 80.50
TOTAL		$216.25

COMBINED TOTAL BOTH CARS $421.30
Photo and repair estimates from I.I.H.S.

Wouldn't it be better if bumpers could take bumps?

And wouldn't it be better if all bumpers were the same height off the road?

A proposed federal standard would regulate bumper heights and is a good beginning. But more is needed . . . bumpers, front and rear, that absorb the jolt of a low speed crash, instead of passing it on back to the auto body.

In the test crashes conducted by the Insurance Institute for Highway Safety, the average damage suffered by cars tested (1969-'70-'71) in front-to-rear crashes at ten miles an hour was over $400.

Ten miles an hour—that's jogging speed!

A bumper that can survive even a 5 mph front and rear test barrier crash without damage could save American drivers up to $1 billion a year.

That's the fastest way we know to cut insurance rates—and we're ready to cut them.

When they change the bumper, we cut collision insurance rates 20%.

Allstate is offering to give a 20% discount on collision insurance for any car the manufacturer certifies, through independent tests, can take a five-mile-an-hour crash into a test barrier (front and rear) without sustaining damage.

There are no makes or models of automobile that qualify today. But there are experimental bumpers that do the job. They've been tested and they work.

If you want better bumpers, fill in the coupon. We will make your wishes known—where it counts.

Allstate®

Allstate Insurance Companies, Northbrook, Ill. In a few states where rates are standard, discounts cannot apply. However, use of shock-absorbing bumpers could lower standard rates.

Safety Director
Allstate Insurance Company
Northbrook, Illinois 60062

I support Allstate's efforts to get bumpers, front and rear, on new cars that can take a 5 mph bump without damage.

Name_____

Address_____

City_____ State_____ Zip_____

Let's make driving a good thing again.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Top of My Head

Goodman Ace

Dream Along with Me

I'M CALLING you this morning from a phone booth, in order to keep this conversation from being secretly tapped. As president, secretary, and, so far, sole member, I am inviting you to join a new, non-violent protest movement —the AFIT. Abolition of Federal Income Tax.

Just a minute. Before you hang up, or say "Fat chance" or "What's this guy been smoking?" take a long drag on this pipe, inhale, and let us together take the trip to explore this proposed euphoric revolutionary tax reform program.

The President and the Congress have been too long debating the best way to distribute shared revenue to the states. This has had a deleterious effect on the impatient John q. Public. (All of a sudden the capital "q" isn't working on this damn machine.)

And you know why it's taking so long? Because what is it that grinds slowly, yet exceeding fine? Correct. God's mills. Wilbur, that is.

As revenue-sharing stands today, we send our federal taxes to the government, and the government sends back to the people the amount of money it estimates the people need to go to school, to enter a hospital, and to subsist on a substandard scale.

Mailing our taxes to Washington may have worked in the horse-and-buggy days, but as we near the twenty-first century, it's not the In thing. An anachronism. After our taxes go to the government, the people sit back and wait to share part of that revenue. When their share arrives, they find it has lost something in the transmission. Like money.

What is desperately needed now is a revolutionary reform. Like abolishing federal taxes. Hold on, take another puff on my pipe. You'll see it more clearly as we go along. At first glance, you will say I am promoting representation without taxation. It's not that at all. The two irrevocables, death and taxes, will still be with us. But with an ingenious twist. This is the way it's going to work:

First, the fifty states will raise their tax bases to the level of the current federal tax structure. Our tax money will be sent to the state capitals. Then, the states will share the revenue directly with the cities, the counties, and the villages. Power to the people.

Any questions? Yes, that woman over there with the shopping bag. What's the question?

"The government won't stand for that."

"That's not a question."

"Oh, excuse me. Will the government stand for that?"

"That's better. If all the people stand for it, the government will have to

stand for it. The public elected it. Power to the people. Don't ever forget, madam, that you are Jane q. Public." (It's that stupid "q" again.)

"Any other questions? You, miss, you in the suede jacket and the white boots and the purple slacks. Oh, excuse me, sir. What is your question, sir?"

"It takes a lot of money to run this country. How can our government operate if we don't send it our taxes?"

"The government isn't being cut out of all funds. They will still make money on postage stamps. And my bill includes an amendment that gives the government the right to charge at the rate of 1 cent per dollar for every bit of paper money they print. This includes packaging and mailing. Next question. You, sir."

"You don't seriously believe that our vast government can be managed with the money it makes out of postage stamps, do you? How can it do that?"

"Why not? You and I have done it. Haven't you cut down on some of your spending lately? Sure. And so can the government. I mean the luxuries—like SSTs, cruises to the moon, wars. Things like that. And think of this. If we don't mail our taxes to the government, the whole Bureau of Internal Revenue will be cut out. A big saving. And do they have to keep the Capitol dome lighted every night? Even President Johnson went around turning off lights, before his own light was. And how about all that egg rolling on the White House lawn every Easter? Do you know what eggs cost today? Next question."

"Suppose the government finds itself short of money, what then?"

"Well, let the government come to us, hat in hand, and if it's a worthy cause, we'll give it the money. Power to the people. At the current interest rate, of course. Questions, anyone?"

Hey, look! The "Q" just came back. But my pipe just went out. End of dream.

The Ricoh 126 C-Flex.
You don't have to be a camera buff to get results like one.

Here's an automatic, drop in cartridge load camera that makes exciting Single Lens Reflex photography a snap. (Single Lens Reflex—when you look into the viewer, you see the exact area the lens sees. So you know exactly what to expect in your photo.) Just select the shutter speed, focus, and turn the exposure dial to Automatic. A CdS light meter, reading through the lens, will set the lens opening. Not enough light? A red dot appears, the shutter locks and prevents an underexposed picture.

Unlike most cartridge load cameras, the Ricoh 126 C-Flex provides unlimited creativity. You can choose from a specially designed system of interchangeable Rikenon f/2.8 lenses—35mm wide angle, 55mm standard or 100mm telephoto. You can select from a shutter speed range of 1/30th to 1/300th of a second. You can set for time exposures or manually override the automatic exposure control.

The three flash systems are unlimiting. A pop-in standard cube socket and cordless mount for flash gun, or the economy of an electronic flash.

Economy brings us to the suggested retail price of the 126 C-Flex. Under $120 with case. For all this, you don't have to be a camera buff to know that's quite a low price.

Ricoh
A new generation of cameras.

Braun North America, Dept S-4, 55 Cambridge Parkway, Cambridge, Mass. 02142. A Division of The Gillette Company

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BUY A VOLVO IN EUROPE AND SAVE COMING AND GOING.

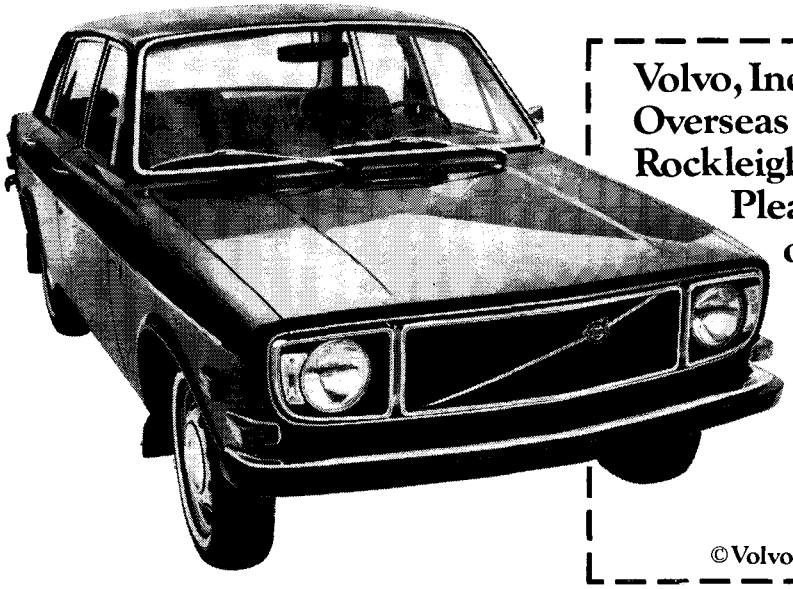
When you buy a Volvo and arrange to pick it up in Europe it costs you less than it would cost you here.

And by taking delivery on your Volvo in Europe you'll save what you'd otherwise spend to rent a car.

When you're ready to head home, we'll ship your Volvo from Gothenburg, Sweden to Newark, N.J., Baltimore, Md., or Portsmouth, Va., free. Or from any one of twenty-seven other European cities to any of eleven ports in the United States for a lot less than it would cost you to ship it yourself.

But you'll save the most where you need money the most. At home. Because Volvos are built to last. Exactly how long we can't guarantee. But we do know Volvos last an average of eleven years in Sweden. Which means that in three years you should be able to stop spending money on car payments. And start saving it for more trips to Europe.

For complete information on Volvo's overseas delivery and return shipment plan, mail this coupon or write to:
Volvo, Inc., Overseas Delivery Department, Rockleigh, N.J. 07647.



Volvo, Inc.
Overseas Delivery Department
Rockleigh, N.J. 07647
Please send more information on Volvo Overseas Delivery.

Name _____

Address _____

City _____ State _____ Zip _____

© Volvo, Inc., 1971. Dept. SR-713

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MARBORO'S *Spring* RECORD SALE

R2901. Mozart: EINE KLEINE NACHTMUSIK/DIVERTIMENTO IN D/ADAGIO & FUGUE IN C MINOR. Czech *Chamber Orch, Vlach cond.* **Stereo.** *Only* 1.89

R2904. 51 GREATEST THEMES AMERICA LOVES BEST: 2 Disc Set PLUS 2 Bonus Records. 51 favorite classic & light classic themes from works by Bizet, Puccini, Chopin, Offenbach, Chabrier, Tchaikovsky, Schubert, Debussy, Mozart, many others—perfect, unobtrusive background music for intime entertainment PLUS 2 BONUS DISCS: 12 Stephen Foster Favorites & 12 Great Sousa Marches.
Stereo. 4 Disc Special Package, Only 3.98

R2897. MUSIC FOR LUTE, GUITAR & MANDOLIN. 22 works: Paganini Guitar Romanze, Sor Russian Memories for 2 Guitars, Beethoven Guitar Quintet, Vivaldi Cto for 2 Mandolins & Strings, Cto for Lute & Strings, more; Vienna Pro Musica & Vienna Mandolin & Guitar Ensemble.
Stereo. *5 Discs, Only* 9.88

R2902. VLADIMIR ASHKENAZY plays CHOPIN & LISZT. Integrale recording of the complete Chopin Etudes, Op. 10 & 25, Nocturne in B, Ballade #2, Liszt Mephisto Waltz. **Mono.**
Pub. at $9.95. 2 Disc Import, Only 1.88

R2896. MEDIEVAL & RENAISSANCE MUSIC—For Irish & Medieval Harps, Viele, Recorders & Tambourin. *Elena* Polonska, harps & tambourin, Roger Cotte, 1st recorder, Guy Durand, viele & 2nd recorder. **Stereo.** Only 1.98

R2898. Wagner: THE RING, Orchestral Hilites, Vol. I. Rheingold Entrance of the Gods; Walkure Ride of the Valkyries & Magic Fire Music; Siegfried Idyll; Munich Opera Orch, Konwitschny cond.
Rechanneled for **Stereo.** Only 1.39

R2899. Wagner: THE RING, Orchestral Hilites, Vol. II. Siegfried Act 3 Interlude; Gotterdamerung Siegfried's Rhine Journey, Funeral Music & Finale; Parsifal Prelude & Good Friday Spell; Munich Opera Orch, Konwitschny cond. Rechanneled for **Stereo.** Only 1.39

R2895. Charles Ives: HOLIDAYS SYMPHONY. Washington's Birthday, Decoration Day, 4th of July, Thanksgiving; Dallas Sym, *Johanos cond; "Some of Ives' most moving & evocative music,"* High Fidelity. **Stereo.** Only 1.98

R2894. Borodin: SYMPHONY NO. 2/IN THE STEPPES OF CENTRAL ASIA. Powerful statements of the "Paladin" Sym & the beautiful "Steppes" tone poem; Philharmonia Hungarica, Maga cond.
Dolby & Stereo. Only 1.98

R265. Glenn Gould/Beethoven: PIANO CONCERTO NO. 1/PIANO SONATA NO. 9. Superb performances by Glenn Gould, Columbia Sym, Goischmann cond. **Stereo.** Only 2.49

R264. Oistrakh/Ormandy/Sibelius: VIOLIN CONCERTO & SWAN OF TUONELA. Top-ranked Cto, "A stupendous performance" (Stereo Review); David Oistrakh, Philadelphia Orch, Ormandy. **Stereo.** Only 2.49

R263. SZELL CONDUCTS RICHARD STRAUSS: DON JUAN/DEATH & TRANSFIGURATION/TILL EULENSPIEGEL'S MERRY PRANKS. Great Program! Great performance! George Szell conducts The Cleveland Orch. **Stereo.** Only 2.49

R262. ART OF DENNIS BRAIN. The Dennis Brain Ensemble: Mozart Divertimento #14, Ibert Trois Pieces Breves, Jacob Sextet (George Malcolm, piano).
Mono. Only 2.49

R260. BIRGIT NILSSON & HANS HOTTER SING WAGNER. Moving performances of Die Walkure Final Scene & Flying Dutchman Love Duet; Philharmonia Orch, Ludwig cond.
Stereo. Only 2.49

R261. THE ART OF JUSSI BJOERLING. 8 songs & 9 opera arias from Trovatore, Ballo in Maschera, Fanciulla del West, others; recorded 1930-1952. **Mono.** Only 2.49

R257. VICTORIA DE LOS ANGELES—SPANISH CONCERT. 13 Spanish Folk Songs (arr. by Garcia Lorca), 10 Sephardic Songs (arr. by Valls), Falla's Psyche & Soneta a Cordoba; De Los Angeles with Zanetti (piano), Ghiglia (guitar), et al.
Stereo. Pub. at $5.98. Only 4.79

R219. Premiere—Caballe in BELLINI'S IL PIRATA. Dramatic bel canto masterpiece with Montserrat Caballe, Bernabe Marti, Cappuccilli & Raimondi; the excellent Rome Radio-TV production, Gavazzeni cond.
Stereo. Pub. at $17.95. 3 Discs, Only 13.88

R211. Charles Ives' Songs: AMERICAN SCENES/AMERICAN POETS. 24 Ives songs celebrating American roots & poetry, texts by Holmes, Whitman, Thoreau, Emerson, others; soloists Evelyn Lear & Tom Stewart, Alan Mandel, piano. **Stereo.**
Pub. at $5.98. Only 4.79

R202. THE STRAVINSKY ALBUM: 3 Complete Works. Sacre du Printemps, complete Petrouchka, complete Firebird; Columbia Sym, Stravinsky cond. **Stereo.**
A $17.98 Value. *3 Discs, Only* 10.88

R203. THE STRAVINSKY ALBUM: 4 Complete Works. Orpheus, Apollo, The Fairy's Kiss (Le Baiser de la Fee), and complete Pulcinella; Columbia Sym, Stravinsky cond. **Stereo.** A $17.98 Value. 3 Discs, Only 10.88

R201. Juilliard Quartet/Schumann STRING QUARTETS. Top performances of the 3 Quartets, plus the Piano Quartet & Piano Quintet; Juilliard Quartet with Gould & Bernstein, piano. **Stereo.** A $17.98 Value. 3 Discs, Only 10.88

R105. Rubinstein Plays BEETHOVEN: THE FIVE PIANO CONCERTOS. Artur Rubinstein, pianist, with Erich Leinsdorf cond. The Boston Sym. **Stereo.** 4 Discs, Only 9.60

Gielgud · Caballe
Bergonzi · Bjoerling
Gould · Landowska
Budapest Strings
Bernstein · Sills
Bessie Smith · Seeger
Guthrie

ORIG. $9.95 (2-DISC SET)
NOW ONLY $1.88

ORIG. $23.95 (5-DISC SET)
NOW ONLY $4.98

ORIG. $47.90 (10-DISC SET)
NOW ONLY $9.95

R2881. ERROLL GARNER—DEEP PURPLE. Top Garner: Bonnie Boy, Title Song, Relaxin' At Sugar Ray's, No Moon, 5 more. Rechanneled for **Stereo.** Only 1.79

R2873. GREAT MARCHES OF JOHN PHILIP SOUSA. Thunderer, Crusader March, Belle Of Chicago, Semper Fidelis, *King Cotton, Stars & Stripes Forever, 6 more* by Royal Netherlands Navy Marine Band. **Stereo.** Only 1.88

R2455. GREGORIAN CHANTS: 3 Disc Set. 38 Gregorian Chants for various feasts and types of services throughout the Church year, examples of all 8 modes with Introits, Graduals, Alleluias, other musical items from the Proper; Vienna Hofburgkapelle Choir, Schabasser cond. **Stereo.**
Pub. at $9.95. 3 Discs, Only 5.88

R255. Schoenberg: PIERROT LUNAIRE. English-language adaptation of the famed chamber work scored for "Sprechstimme" speaker (Jan DeGaetani) and 5 instrumentalists (flute & piccolo, clarinet & bass clarinet, violin & viola, cello, piano); incl. German text. **Stereo.** Only 2.49

R258. Boult/Vaughan Williams: SINFONIA ANTARTICA (SYMPHONY NO. 7). Symphonic setting of Scott's last expedition; moving performance by the London Philharmonic Orch & Cho, Sir Adrian Boult cond. **Stereo.**
Pub. at $5.98. Only 4.79

R256. BACH: THE ART OF THE FUGUE. Top-ranking performance by Lionel Rogg, on the organ of St. Peter's Cathedral, Geneva. **Stereo.** 2 Discs, Only 9.50

R254. Horenstein/Mahler: SYMPHONY NO. 3. Moving, informed performance with soloist Norma Procter, John McCarthy's Ambrosian Singers, Wandsworth School Boys Choir, London Symphony Orch, Jascha Horenstein cond. **Stereo.** 2 Discs, Only 4.98

R200. Rampal's VIVALDI THE COMPLETE FLUTE CONCERTOS. The 6 famed Opus 10 Ctos, plus 9 superb lesser known Ctos, Double Flute Cto, 2 Ctos for Piccolo, & Cto for *Flute, 2 Violins & Continuo; Jean-Pierre Rampal & I Solisti Veneti.* **Stereo.** A $17.98 Value. 3 Discs, Only 10.88

R199. Glen Gould: BACH'S SIX PARTITAS/THE TWO & THREE PART INVENTIONS. Incomparable Bach-playing & glorious pianism in a thoroughly moving performance; Glen Gould, piano. **Stereo.**
A $17.98 Value. 3 Discs, Only 10.88

R198. Bernstein: SCHUMANN'S FOUR SYMPHONIES. Moving performances by Leonard Bernstein and The New York Philharmonic. **Stereo.** A $17.98 Value. 3 Discs, Only 10.88

R197. Juilliard Quartet: BARTOK'S SIX STRING QUARTETS. Bartok's complete quartets—no finer performance! **Stereo.** A $17.98 Value. 3 Discs, Only 10.88

R193. Maureen Forrester's BRAHMS FOUR SERIOUS SONGS/WAGNER WESENDONCK LIEDER. First US Release; top rank performances; Maureen Forrester with John Newmark, piano. **Stereo.** Only 2.49

R104. John Gielgud & Irene Worth: A PROGRAM OF EDITH SITWELL POEMS. "Live" reading; 16 Sitwell poems incl. 8 from "Facade," Colonel Fantock, The Queen Bee Sighed, Still Falls The Rain, more. **Mono.** Special 1.98

R965. THE COPLAND ALBUM—With Leonard Bernstein & The New York Philharmonic. Appalachian Spring, Billy The Kid, El Salon Mexico & Rodeo-4 Dance Episodes.
Stereo. 2 Discs, Only 5.98

R964. THE GERSHWIN ALBUM—With Entremont, Ormandy & The Philadelphia Orchestra. American In Paris, Concerto In F, Porgy & Bess Symphonic Picture, Rhapsody In Blue.
Stereo. 2 Discs, Only 5.98

R960. Beethoven: THE "TRIPLE" CONCERTO. Incredible all-star performance with David Oistrakh (violin), Mstislav Rostropovich (cello), Sviatoslav Richter (piano); Berlin Philharmonic, von Karajan cond. **Stereo.**
Pub. at $5.98. Only 4.79

R2892. Tchaikovsky: SWAN LAKE & SLEEPING BEAUTY BALLET SUITES. Vienna Sym, Van Remoortel cond. **Stereo.**
Pub. at $4.79. *Only* 1.89

R2893. Fritz Wunderlich: SONGS FROM VIENNESE OPERETTAS. Fritz Wunderlich & Friederike Sailer in songs & duets from the merriest operettas of Strauss, Lehar, Von Suppe, Dostal, Millocker, others; Stuttgart Phil, Marczek cond. **Stereo.** Only 1.89

R191. Wagner: LOHENGRIN. Classic All-Star performance: *Eleanor Steber, Astrid Varnay, Wolfgang Windgassen, Herman* Uhde & Bayreuth Festival Orch, Keilberth cond.
Mono. 5 Discs, Only 12.45

R2891. RED ARMY ENSEMBLE. Troika, Meadowlands, Nightengale Song, Song about Shchors, Nat'l Anthem, 8 more; Soloists, Full Chorus & Band. Rechanneled for **Stereo.** Only 1.89

R188. New Release: DELIUS PIANO CONCERTO/DEBUSSY FANTASIE FOR PIANO & ORCHESTRA. Delicious concert; Jean-Rodolphe Kars, piano, London Sym. Orch, Gibson cond. **Stereo.** Pub. at $5.98. Only 4.69

R2888. RACHMANINOFF plays RACHMANINOFF & CHOPIN. Rachmaninoff's C# Minor Prelude & Barcarolle in G Minor, Chopin's F Major Nocturne & Scherzo in Eb Minor, 8 more. **Mono.** Special 1.79

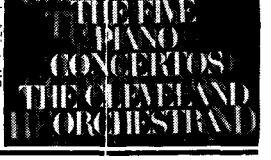
R252. LANDOWSKA PLAYS BACH, VOL. 1. Partita #2, C Minor Fantasia, Prelude, Fuge & Allegro in Eb, Capriccio on the Departure of His Beloved Brother, more.
Mono. Only 2.49

R253. Beverly Sills sings Massenet's MANON. Vital, polished performance with Sills, Gedda, Souzay, Bacquier; New Philharmonia, Rudel cond. **Stereo.**
Pub. at $23.95. 4 Discs, Only 18.88

R251. Richard Strauss: DON QUIXOTE/ROSENKAVALIER WALTZES. Top-ranked performances (from RCA's Soria Series) now a budget bargain; cellist Janigro with the Chicago Sym, Reiner cond. **Stereo.** Only 2.49

R259. Mozart: IDOMENEO. Exciting Mozart, marvelous performance: Richard Lewis, Sena Jurinac, Lucille Udovick, Leopold Simoneau, Milligan, McAlpine, Alan; Glyndebourne Festival Orch, Pritchard cond. **Stereo.** 3 Discs, Only 7.47

R248. Wild/Paderewski: PIANO CONCERTO, OP. 17/FANTAISIE POLONIASE, OP. 19. Top performances of two bravura masterpieces; pianist Earl Wild, London Sym, Fiedler cond. **Stereo.** Pub. at $5.98. Only 4.79



R155. Fleisher / Szell: THE 5 BEETHOVEN PIANO CONCERTOS. Performances ranking as possibly the best ever recorded; Leon Fleisher, piano, The Cleveland Orch, George Szell cond. **Stereo.** A $23.95 Value.
4 Discs, Only 9.96

R246. Bruckner: SYMPHONY NO. 1. Superb new performance with Claudio Abbado cond. The Vienna Philharmonic. **Stereo.**
Pub. at $5.98. Only 4.69

R250. Handel: ORLANDO. Premiere recording; complete opera with Sciutti, Bogard, Steffan, Greevy, Rintzler; Vienna Volksoper Orch (under auspices of the NY Handel Society), Stephen Simon cond. **Stereo.**
Pub. at $17.95. 3 Discs, Only 13.95

R245. Konradin Kreutzer: GRAND SEPTET FOR STRINGS & WINDS/Franz Berwald: STOR SEPTET FOR STRINGS & WINDS. Only avail. recordings; Kreutzer scored for string qt, clarinet, horn & bassoon, Berwald for string qt, clarinet, 2 horns; Vienna Octet Members. **Stereo.**
Pub. at $5.98. Only 4.69

R244. Britten: YOUNG PERSON'S GUIDE TO THE ORCHESTRA/VARIATIONS ON A THEME OF FRANK BRIDGE. Top Britten concert (only avail. Variations); English Chamber Orch & London Sym, Britten cond. **Stereo.**
Pub. at $5.98. Only 4.69

R243 Richard Strauss: ELEKTRA—Scenes. Dramatic scenes with Nilsson, Resnik, Collier, Krause, Stolze; Vienna Phil, Solti cond. **Stereo.** Pub. at $5.98. Only 4.69

R242. Britten: SERENADE FOR TENOR, HORN & STRINGS/LES ILLUMINATIONS FOR SOLO VOICE & ORCHESTRA. Superb new recordings with Peter Pears (tenor), Barry Tuckwell (horn), English Chamber Orch & London Sym, Britten cond. **Stereo.** Pub. at $5.98. Only 4.69

R241. Vishnevskaya: BRITTEN THE POET'S ECHO/TCHAIKOVSKY SIX SONGS. Only available recording of the Britten song cycle, plus 6 superb Tchaikovsky songs; Galina Vishnevskaya (son), Mstislav Rostropovich (piano). **Stereo.**
Pub. at $5.98. Only 4.69

R236. Britten: THE PRODIGAL SON. Only available recording of Britten's superb chamber opera; soloists Peter Pears, John Shirley-Quirk, Bryan Drake, Robt Tear, English Opera Group Cho & Orch, Viola Tunnard & Britten cond. **Stereo.**
Pub. at $5.98. Only 4.69

R711. Budapest Strings: MOZART'S SIX QUINTETS FOR STRING QUARTET & VIOLA. Brilliantly vital performance inspired with technical expertise & musical intelligence by the Budapest String Quartet, with Walter Trampler, viola. **Mono.**
A $17.95 Value. 3 Discs, Only 6.98

R408. J.S. Bach: THE SIX BRANDENBURG CONCERTOS. Performed in their original instrumentation: violino piccolo, viola da gamba, recorders & flute, clarin trumpet, natural horns, Baroque oboes & bassoons, harpsichord—by the renowned Collegium Aureum. **Stereo.** 2 Discs, Only 4.98

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

R2869. MORMON TABERNACLE CHOIR—ONWARD CHRISTIAN SOLDIERS. Sleepers Awake, He's Gone Away, I Need Thee Every Hour, Title Hymn, 5 more. **Stereo.** Only **1.88**

R2866. BENNY GOODMAN. Sing Sing Sing, Let's Dance, Bill Bailey, Bugle Call Rag, 5 more with Benny Goodman. Rechanneled for **Stereo.** Only **1.88**

R2861. MAE WEST & WC FIELDS—SIDE BY SIDE. Mae West's They Call Me Sister Honky Tonk, I'm No Angel, A Guy What Takes His Time, 2 more PLUS Fields' Temperance Lecture, Promotions Unlimited & The Pharmacist. Rechanneled for **Stereo.** Only **1.88**

R2841. Songs from SESAME STREET. Pickwick Children's Chorus & Musical Friends: Rubber Duckie, The Square Song, Pufnstuff, Everythings Archie, more. **Stereo.** Only **1.79**

R2175. Mahler: SYMPHONY NO. 5. Mahler's monumental 5th symphony, opulently romantic, thematically prodigal, dramatically moving; superb performance by The London Symphony, Rudolf Schwarz cond. **Stereo.** Pub. at $9.96. 2-Disc Set, Special **3.88**

R233. Roussel: CONCERTO FOR PIANO & ORCHESTRA, OP. 36/Ravel: PIANO CONCERTO IN G. Only available Roussel Cto: Maria Littauer, piano, Hamburg Sym, Springer. **Stereo.** Only **1.98**

R231. With Casals: BEETHOVEN'S "ARCHDUKE" TRIO. Pablo Casals, cello, Sandor Vegh, violin, Horszowski, piano. **Stereo.** Only **1.98**

R232. Beethoven: WELLINGTON'S VICTORY/MUSIC FOR THE RITTERBALLETT/JENA SYMPHONY. Only available Ritterballett & Jena performances; Westphalian Sym, Reichert. **Stereo.** Only **1.98**

R2474. DINING-IN MUSIC: 3 Record Set. Created for quiet listening, selected to enchant but not intrude—lush strings and full orchestra in 31 SONGS: As Time Goes By, Because You're Mine, Laura, That Old Feeling, Always, many more. **Stereo.** A $14.37 Value. 3 Discs, Only **3.88**

R227. HOROWITZ/TOSCANINI: TCHAIKOVSKY PIANO CONCERTO NO. 1. The recording of the First that—30 years ago—put the Cto on the map! Horowitz, NBC Sym, Toscanini. **Mono.** Only **2.49**

R226. BERNSTEIN conducts STRAUSS: ALSO SPRACH ZARATHUSTRA. The mighty tone poem made popular by "2001: A Space Odyssey" in its grandest reading yet: NY Philharmonic, Bernstein cond. **Stereo.** Pub. at $5.98. Only **4.79**

R225. Rostropovich/Prokofiev: SINFONIA CONCERTANTE FOR CELLO & ORCHESTRA. Moving performance with cellist Mstislav Rostropovich, Royal Philharmonic, Sir Malcolm Sargent. **Stereo.** Only **2.49**

R224. Beecham/Berlioz: SYMPHONIE FANTASTIQUE. Vibrant performance with Sir Thomas Beecham & The French Nat'l Radio Orch. **Stereo.** Only **2.49**

R222. Shostakovich: SYMPHONY NO. 12, "1917: In Memory Of Lenin". Only available recording and a dramatic performance; Leningrad Philharmonic, Mravinsky cond. **Stereo.** Pub. at $5.98. Only **4.79**

R221. GRACE BUMBRY—CASTA DIVA. Top Bumbry! arias from Norma, Medea, Alceste, Macbeth, Don Carlo, Forza del Destino, Gioconda, Tosca; Bavarian State Opera Orch, Ceccato cond. **Stereo.** Pub. at $5.98. Only **4.79**

R216. SZELL CONDUCTS MOZART—FOUR GREAT SYMPHONIES. Top-ranked performances: Mozart's Sym #35 "Haffner" & #39, the lilting #40 & #41 "Jupiter"; Cleveland Orch, Szell. **Stereo.** A $9.96 Value. 2 Discs, Only **5.98**

R220. MONTSERRAT CABALLE—PUCCINI ARIAS. Great concert with arias from Boheme, Tosca, Turandot, Butterfly, Manon Lescaut, Gianni Schicchi & Le Villi; London Sym, Mackerras. **Stereo.** Pub. at $5.98. Only **4.79**

R209. BESSIE SMITH—ANY WOMAN'S BLUES: 2 Discs. 32 of Bessie Smith's best: Jail House Blues, Whoa Tillie Take Your Time, Mistreating Daddy, Nobody Knows You When You're Down And Out, Title Song, 27 more. **Mono.** 2 Discs, Only **4.98**

R213. BESSIE SMITH—"EMPTY BED BLUES": 2 Discs. 31 great Bessie Smith selections: It Won't Be You, Put It Right Here, Me And My Gin, Title Song, 27 more. **Mono.** 2 Discs, Only **4.98**

R214. THE STORY OF THE BLUES: 2 Discs. Brilliant blues survey—32 selections by Mississippi John Hurt, Blind Lemon Jefferson, Leadbelly, Memphis Jug Band, Bessie Smith, Peetie Wheatstraw, Big Bill Broonzy, Pete Johnson, Otis Spann, others. **Mono.** 2 Discs Only **4.98**

R218. Ormandy/Tchaikovsky: 1812 OVERTURE & SERENADE FOR STRINGS. Superb Serenade & fantastic 1812 (Valley Forge Mil. Acad. Brass Band, Mormon Tabernacle Choir, cannons, bells of Moscow); Philadelphia Orch, Ormandy. **Stereo.** Pub. at $5.98. Only **4.79**

R208. Beveridge Webster: COMPLETE WORKS FOR SOLO PIANO BY CLAUDE DEBUSSY. First integrale recording of all 81 Debussy solo piano compositions: all the Preludes, Etudes, Images, Debussy's solo versions of 6 Epigraphes Antiques, 2 newly discovered, fully authenticated & previously unrecorded pieces, much more; Beveridge Webster, piano; plus Musical Biography by Ned Rorem. **Stereo.** Pub. at $29.90. 5 Discs, Only **19.88**

R168. Ormandy's TCHAIKOVSKY BALLET ALBUM. Delightful performances of the Swan Lake & Sleeping Beauty Ballet Suites, plus extended Nutcracker excerpts; Philadelphia Orch, Ormandy. **Stereo.** 2 Discs, Only **5.98**

R167. Ormandy's WAGNER ALBUM. Ultra-favorite orchestral bilites: Tannhauser Fest March & Overture, Die Walkure Magic Fire Music & Ride of the Valkyries, Siegfried Idyll, Meistersinger & Tristan selections; Philadelphia Orch, Ormandy. **Stereo.** 2 Discs, Only **5.98**

R900. JULIAN BREAM: THE ART OF THE SPANISH GUITAR. Marvelous showcase for Bream's 6-stringed Spanish guitar: Diabelli Sonata, Britten's Nocturnal & Variations on Dowland's "Come, heavy sleep," works by Rodrigo, Torroba, Falla, Bach, Scarlatti, Ravel, others. **Stereo.** 2 Discs, Only **4.98**

R2840. TREASURY OF GREGORIAN CHANT: 4 Discs. 61 Gregorian Chants appropriate to various Feasts & Services of the year: Cisterian Trappist Monks' Choir, En Calcat Monks, Benedictine Nuns' Choir, St. Wandrille de Fontenelle Monastery Choir. Rechanneled for **Stereo.** Pub. at $19.92. 4 Dises, Only **7.88**

R2859. Billie Holiday: SHADES OF BLUE. Blue Turning Gray Over You, Rocky Mountain Blues, I Surrender Dear, I Got It Bad & That Ain't Good, more. **Stereo.** Only **1.98**

R2831. Flamenco Guitar of CARLOS MONTOYA. The "King of Flamenco" plays Malaguena, Toque de Lavante, Bolero, Zambrilla, Variacciones, 4 more. **Stereo.** Special **1.88**

R2858. SOUNDS & VOICES OF HENRY MANCINI. Ebb Tide, Sleepy Lagoon, Poinciana, Naked Sea, Off Shore, more. **Stereo.** Only **1.89**

R2706. Liszt: THE HUNGARIAN RHAPSODIES (COMPLETE). All the brilliance and spectacular virtuosity of Liszt's 19 Hungarian Rhapsodies in superb performance by Louis Kentner, piano. **Dolby & Stereo.** Pub. at $9.95. 3 Discs, Only **5.88**

R2813. THE GREATEST NAMES IN JAZZ. 26 artists, 26 selections from Verve's great jazz catalog: Getz, Mulligan, Basie, Gillespie, Parker, Hawkins, Tatum, Rollins, Hampton, Shearing, Mann, Krupa, Stitt, Tjader, Desmond, many more at their best! **Mono.** 3 Discs, Special **5.95**

R2704. TCHAIKOVSKY PIANO MUSIC. Sonata in G Minor, 12 Studies, Op. 40, 6 Pieces on One Theme, Op. 21, Humoreske, Valse-Scherzo, Valse Caprice, 2 Nocturnes, Capriccioso, Scherzo a la Russe, 13 more: Michael Ponti, pianist. **Dolby & Stereo.** 3 Discs, Only **5.88**

R2452. THE BAROQUE & CLASSICAL TRUMPET: 5 Records. 19 works for from 1 to 6 trumpets: Handel's Suite for Trumpet, Telemann's Cto for 3 Trumpets & Strings, Purcell's Trumpet Cto, Vivaldi's Cto for 2 Trumpets & Strings, works by Torelli, Albinoni, Biber, Haydn, Bach, more; various soloists & Chamber Orchestras. **Stereo.** 5 Discs, Only **9.95**

R1853. Mozart: COMPLETE WIND CONCERTOS. 10 works: Clarinet Cto, Bassoon Cto, 4 Horn Ctos, 2 Flute Ctos, Flute & Harp Cto, Sinfonia Concertante for Oboe, Horn, Clarinet, Bassoon & Orch; soloists, Vienna Volksoper & other Orch's, Bauer-Theussl et al cond. **Stereo.** 4 Discs, Only **6.98**

R1812. MAGIC WORLD OF CHILDREN'S FAVORITES: 5 Record Set. 55 songs & stories for hours of entertainment: Do-Re-Mi, Mexican Hat Dance, Blue Tail Fly, Polly Wolly Doodle, Little Engine That Could, Casey Jones, Wyatt Earp, Sleeping Beauty, many more. **Stereo.** Orig. $23.95. 5 Discs, Only **4.98**

R1710. VIVA BRASS! — 5 Record Set. Hours entertainment and 50 selections of the NEW brass sounds from Tijuana, Guantanamera, Brasila & Espana: Taste of Honey, Zorba the Greek, Guantanamera, Manolette, Mi Merengue, Gitanillo, many more. **Stereo.** Orig. $23.95. 5 Record Set, Only **4.98**

R1708. ROMANTIC MOODS OF LOVE: 5 Record Set. Hours of entertainment: 49 songs: Last Time I Saw Paris, Blue Tango, Caravan, Never On Sunday, All The Things You Are, So In Love, I Love Paris, Warsaw Concerto, Old Black Magic, many more. **Stereo.** Orig. $23.95. 5 Record Set, Only **4.98**

R1707. BEST OF BROADWAY: 5 Record Set. The hit vocals & selected orchestral numbers from Hello Dolly, Bye Bye Birdie, My Fair Lady, Oklahoma, South Pacific, West Side Story, 44 numbers in all. **Stereo.** Orig. $23.95. 2 Record Set, Only **4.98**

R186. Solti: MOZART THE MAGIC FLUTE. Ravishing! with Pilar Lorengar, Cristina Deutekom, Hermann Prey, Stuart Burrows, Martti Talvela, Dietrich Fischer-Dieskau, The Vienna Philharmonic, Georg Solti cond. **Stereo.** Pub. at $17.98. 3 Discs, Only **12.95**

R185. ANTHOLOGY OF SPANISH FOLKLORE MUSIC. Prepared by UNESCO—over 3 hours of authentic vocal & instrumental folk music representing every region of Spain, the Balearic & Canary Islands; incl. Notes & Translations. Rechanneled for **Stereo.** Pub. at $20.00. 4 Discs, Only **5.95**

R963. Two Discs: THE NOEL COWARD ALBUM. Noel Coward sings 23 songs plus two great medleys; incl. Louisa, Half-Caste Woman, Sail Away, Bar on the Piccola Marina, Mad Dogs and Englishmen, Alice Is At It Again, more. **Mono.** 2 Discs, Only **5.98**

R966. Two Discs: THE LOTTE LENYA ALBUM. Lotte Lenya sings 24 Kurt Weill Berlin & American theatre songs: songs from 3-Penny, Mahagonny, Happy End, Berlin Requiem, Silbersee, Foolish Heart, Speak Low, Saga of Jenny, September Song, more. **Mono.** 2 Discs, Only **5.98**

R958. PREMIERE—SHOSTAKOVICH: SYMPHONY NO. 14. Mature and moving, a pinnacle for the composer; superb performance by Margarita Miroshnikova (soprano) & Yevgeny Vladimirov (bass); Moscow Chamber Orch, Rudolf Barshai cond. **Stereo.** Pub. at $5.98. Only **4.49**

R1351. THE GREAT JAZZ OF ALL TIME. Ray Charles, T & J Dorsey, Teagarden, Shavers, scores of others, 10 LPs. **Stereo.** Orig. $47.90. Only **9.95**

R323. CHOPIN PIANO MUSIC: 131 Complete Works. All the Piano Ctos, Preludes, Waltzes, Nocturnes, Polonaises, Scherzos, Ballades, Impromptus & Etudes, with 11 Mazurkas, Sonata #2 & Fantasie Op. 49; pianists Novaes, Frankl, Blumental, others. **Stereo.** Pub. Separately at $59.76. 12-Disc Special, Only **14.95**

R144. Wagner's DER RING DES NIBELUNGEN. Complete (London) Ring with Flagstad, Nilsson, Crespin, Svanholm, Windgassen, King, Neidlinger, Hotter, Frick, Ludwig, Fischer-Dieskau, Sutherland, Vienna Philharmonic, Solti; plus Culshaw's book "Ring Resounding." **Stereo.** A $121.00 Value. 19 Discs Boxed, Only **54.95**

R869. Florence Foster Jenkins: THE GLORY (????) OF THE HUMAN VOICE. Underground vocal classic by a voice that filled Carnegie Hall to overflow; 7 arias plus "Faust" in English with vocal oddities comparable to Citizen Kane's paramour. **Mono.** Pub. at $5.98. Only **4.49**

R2009. THE GREAT KIRSTEN FLAGSTAD. The world's greatest Wagnerian soprano in 5 great arias from Die Walkure, Tristan und Isolde, Flying Dutchman, more. Rechanneled for **Stereo.** Pub. at $5.79. Special **1.98**

R2691. Complete: ORSON WELLES' "WAR OF THE WORLDS" BROADCAST. Actual broadcast by Orson Welles & The Mercury Theatre on the Air as heard over CBS, Oct. 30, 1938. Rechanneled for **Stereo.** 2 Discs, Only **4.98**

R162. Bruno Walter's MAHLER SYMPHONY NO. 9. Stunning performance conducted by Mahler's close friend and disciple Bruno Walter, with the Columbia Sym Orch. **Stereo.** 2 Discs, Only **4.98**

R2630. Handel's MESSIAH (COMPLETE). Parts 1, 2 & 3 complete in superb performance with Soloists and the London Philharmonic Choir & Orch., Frederick Jackson cond. **Stereo.** 4 Discs, Only **5.88**

R160. Szell/Mussorgsky: PICTURES AT AN EXHIBITION. Spectacular "Pictures" plus Liadov's "Enchanted Lake"; Cleveland Orch, George Szell cond. **Stereo.** Pub. at $5.98. Only **2.98**

R2604. MOZART: THE COMPLETE PIANO SONATAS. The inimitable piano artistry of prize-winning pianist Walter Klien playing Mozart's 16 Piano Sonatas plus the Rondo K.494 and Fantasy K.475. **Stereo.** Pub. at $19.90. 6 Discs, Only **10.88**

R123. AMERICA'S FOLK HERITAGE. 17 great folk performers present 72 of our finest folk & folk style songs: Judy Collins, Carl Sandburg, Glen Campbell, Pete Seeger, Woody Guthrie, Josh White, John Lee Hooker, Leadbelly, more. **Stereo.** 6 Discs, Only **9.95**

R119. Wagner: PARSIFAL. Bayreuth Festival Recording with Thomas, London, Hotter, Dalis, Neidlinger, Talvela; Bayreuth Orch & Cho, Knappertsbusch cond. **Mono.** Pub. at $29.90. 5 Discs, Only **9.98**

R2603. BACH: THE COMPLETE ORGAN WORKS. All of Bach's works for organ: Toccatas, Passacaglias, Fugues, Concerti, Partitas, Chorales, Organ Mass, Little Organ Book, more; comp. program notes: Walter Kraft, organist on organs of Bach's time. **Stereo.** Pub. at $59.70. 18 Discs, Only **19.95**

R107. Premiere: Beverly Sills as LUCIA DI LAMMERMOOR. 1st & Only Full Uncut Performance just as Donizetti wrote it (incl. glass harmonica in the Mad Scene) with Sills, Bergonzi, Cappuccilli, Diaz; London Sym, Schippers cond. **Stereo.** Pub. at $17.95. 3 Discs, Only **12.95**

R290. Three Discs: EDITH PIAF Deluxe Set. More than 30 of Edith Piaf's Immortal Classics: No Regrets, Milord, La Vie En Rose, Exodus, Black Denim Trousers, Les Grognards, 27 more; sung in French. Capitol, rechanneled for **Stereo.** 3 Discs, Special **8.95**

R590. Dietrich—THE MAGIC OF MARLENE. Wonderful evening with the incredible Dietrich—34 SONGS incl. the famed I'm Naughty Little Lola, Falling In Love Again, Lili Marlene, Little Drummer Boy, When The Soldiers, In The Barracks, Lieber Leierkastenmann, Unter'n Linden, more. **Stereo.** 3 Discs, Only **8.95**

R974. THE GREAT CARUSO. 67-selection Enrico Caruso collection; arias from Boheme, Butterfly, Tosca, Rigoletto, Aida, Cavalleria & Pagliacci, Lucia di Lammermoor, Trovatore, Otello, Pearl Fishers, more. Rechanneled for **Stereo.** 5 Discs, Only **7.95**

MAIL COUPON TODAY

marboro dept. S-101

131 Varick St., New York, N. Y. 10013

Please send me the items circled below. (Please add 75¢ postage and handling on all orders.)

MINIMUM MAIL ORDER $5.00

☐ Enclosed find $ _____

Charge my: (check one)

Master charge Bank name:	Amer. Exp.	Diners Club	Carte Blanche	Uni-Card

& write in your account #

R104	R105	R107	R119	R123	R144
R155	R160	R162	R167	R168	R185
R186	R188	R191	R193	R197	R198
R199	R200	R201	R202	R203	R208
R209	R211	R213	R214	R216	R218
R219	R220	R221	R222	R224	R225
R226	R227	R231	R232	R233	R236
R241	R242	R243	R244	R245	R246
R248	R250	R251	R252	R253	R254
R255	R256	R257	R258	R259	R260
R261	R262	R263	R264	R265	R290
R323	R408	R590	R711	R869	R900
	R958	R960	R963	R964	R965
R966	R974	R1351	R1707	R1708	R1710
R1812	R1853	R2009	R2175	R2452	R2455
R2474	R2603	R2604	R2630	R2691	R2704
R2706	R2813	R2831	R2840	R2841	R2858
R2859	R2861	R2866	R2869	R2873	R2881
R2888	R2891	R2892	R2893	R2894	R2895
R2896	R2897	R2898	R2899	R2901	R2902
R2904					

Name.....

Address.....

City.....State.....Zip Code.....

New York City residents add 6% city sales tax. Other New York State residents add applicable sales tax. GUARANTEE: If not satisfied, return order after 10-day examination and money will be cheerfully refunded.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Trade Winds

Cleveland Amory

Poem of the Week—from Stanley Joseloff of Barbados, West Indies:

> Little Miss Muffet sat on a tuffet,
> Mini skirt hiked up askew,
> Giving not only a view of the tuffet
> But one of Miss Muffet too.

On Mad Avenue also, there was news—as retailed via the delightful advertising column in *The New York Times* by Julius Yasgur of Somerville, New Jersey:

> In one swell foop Marschalk has increased its executive vice president roster by 300 per cent; now let's see if they can do the same with billings.

Pride goeth, we always say, before a fell. In any case, it sounds like pretty terrifying creeping veepism. Elsewhere, on the motion picture scene, Jim Biggar of Kansas City, Missouri, sent us the following tease from the Kansas City *Star*:

> "Bagdad", 10:30, channel 5 (fair). Maureen O'Hara, Paul Christian, Vincent Price (1949). Native chieftain's daughter seeks revenge for father's death in old Turkey (C).

We'll tell you one thing—*we'll* never see the old Turkey again. Meanwhile, our Directions items have started to range widely—as witness the following contribution from Harry Louis Selden of Washington, D.C. We quote his missive entire:

> In the middle of the jungle where Brazil meets Argentina and Paraguay, the Iguazu River tumbles into the Paraná (or vice versa) in miles and miles (it seems) of incredible cataracts. Within eyeshot of some of these, on the Brazilian side, stands the charming Das Cataratas Hotel. Affixed to the door of our comfortable room was a sign in three languages. The Portuguese and Spanish were—to our amateur eye—impeccable. Without comment on its peccability or want thereof, we offer the third version, verbatim:
>
> Time of falling day's pay, 10,30 hrs.
> This hotel is not responsible by any importance or worth, that has not been deposituted at the Reception office.
> Walkings or other kinds of starts in bath clothes only can be done by the lateral stairs.
> Is not permiting wash or pass clothes in to the rooms neither hang it on the windows.
> For walks or other excursions you can consult in the reception office.
>
> THE DIRECTION

Above this hung the sign which could at need be placed outside the door. Its trilingual message was briefer. The third went simply:

PLEASE DO NOT PERTURB

A sign to conjure with—particularly when just plain "disturb" doesn't do the job. Meanwhile, on the Book Front, there were all kinds of news. First, there was this offering from Sylvia Hamburger of Nutley, New Jersey, from the "Biography of Presidents and Their Wives" section of the 1971 *World Almanac*:

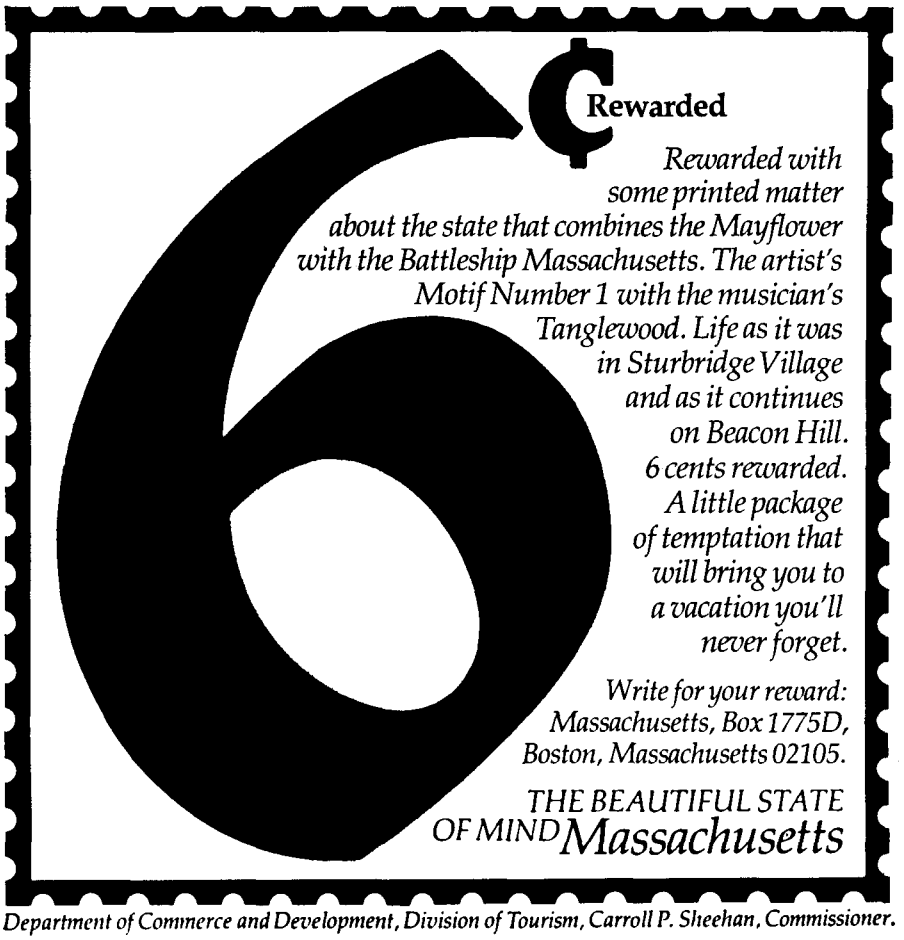
> Nixon returned to California and two years later was defeated in his rage for Governor . . . .

And a fine dudgeon it was. Second, a brief item we ourselves found in the "Minor Memos" of *The Wall Street Journal*:

> A Congressman who borrowed the book *Everything You've Always Wanted to Know About Sex* gets a notice from the Library of Congress: "Please return this book, which is urgently required by another member of Congress."

We can understand the "urgently." We just can't go along with that "required." Third on the book scene is a letter we received from author Patricia McGerr:

> Dear Mr. Amory, I read with interest and enjoyment your interview with Bennett Cerf. But to his statement that "every major publisher has at least $2-million out in advances . . .," I'd like to add "There's another side to those coins." I'm willing to wager that every major publisher has collected and is holding much more than $2-million in money that belongs to its authors.
>
> In my own case, as an example, I have since 1946 signed ten Doubleday contracts, which I imagine are typical. Each provides for statements "semi-annually as of April 30 and October 31 and delivered and settled within four months thereafter." In practice this means that money collected for me by the publisher between November 1 and April 30 is sent to me around October 31. And that means the publisher has author's money on deposit ("At 10 or 11 per cent?") for a minimum of four and a maximum of ten


6¢ Rewarded
Rewarded with some printed matter about the state that combines the Mayflower with the Battleship Massachusetts. The artist's Motif Number 1 with the musician's Tanglewood. Life as it was in Sturbridge Village and as it continues on Beacon Hill. 6 cents rewarded. A little package of temptation that will bring you to a vacation you'll never forget.
Write for your reward: Massachusetts, Box 1775D, Boston, Massachusetts 02105.
THE BEAUTIFUL STATE OF MIND Massachusetts
Department of Commerce and Development, Division of Tourism, Carroll P. Sheehan, Commissioner.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

You are beautiful...

potentially. When you strip away your defenses, inhibitions, and uncertainties, you'll find a beautiful person waiting to come out. Full of possibilities. Creative. Loving. Lovable. Emotionally, spiritually, and psychologically open to life and its challenges. PSYCHOLOGY TODAY is all about that total, often secret, self.

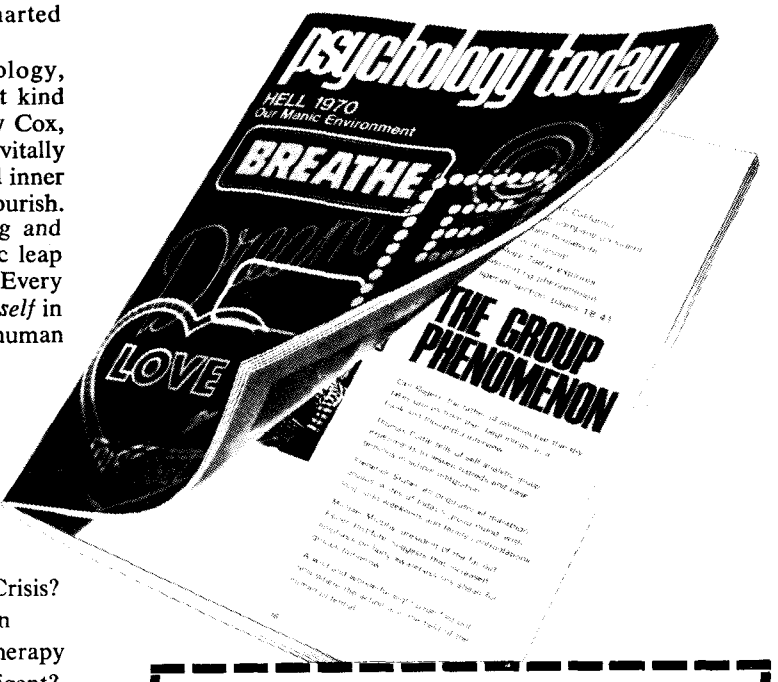
Its pages are filled with dialogues and discoveries on the nature of those challenges. Sex, Love, War, Work, Drugs, God, Machines... a world in flux, in need of re-definition, of new interpretation. Here is a magazine entirely open to that need—a magazine that's continually exploring uncharted areas of the human psyche.

What's happening in today's psychology, sociology, anthropology, and theology, is an altogether different kind of "ology." Ground-breakers like Rollo May, Harvey Cox, B. F. Skinner, David Riesman, Ashley Montagu are all vitally engaged in a search for new perceptions—a humanized inner and outer environment in which you can grow and flourish.

Free of technical jargon, fresh in both its writing and graphics, PSYCHOLOGY TODAY is a non-pedantic leap into the splendors and mysteries of the human mind. Every issue provides countless opportunities to discover *yourself* in collaboration with the world's foremost explorers of human behavior.

And, as with any true adventure, it has its lighter moments—entertaining tests, fold-out games, and visual experiments ...a perfect balance for people who appreciate the fun side of the serious.

Next time you want to find out who and what you are, don't bother with a mirror. You'll get a more exciting, interesting, and intimate reflection of yourself from PSYCHOLOGY TODAY. The proof is in the pages. Send for a complimentary copy of the latest issue.



***Among the current and coming articles in* PSYCHOLOGY TODAY:**

The Grim Generation
Is Suicide a Human Right?
Learning Under Drugs
Does ESP Exist?
Are Leaders Made or Born?
Love & Will
Homosexuality Reconsidered
Adult Play Therapy
Impulse, Aggression & the Gun
The Mentally Retarded Child
Is Man a Machine?
Who Will Help in a Crisis?
The Nudity Explosion
Dangers of Group Therapy
Are I.Q. Tests Intelligent?
Can We Immunize the Weak?
Nudity in Group Therapy
A Conversation with Masters & Johnson
The White Race and Its Heroes

Receive the current issue as a gift and begin a better understanding of your children, your spouse, your mother-in-law your boss ...yourself.

psychology today

PSYCHOLOGY TODAY 6-480
P.O. Box 2990, Boulder, Colorado 80302

Please send me my complimentary current issue of PSYCHOLOGY TODAY. I may keep my sample copy and owe nothing. However, unless I cancel, you may enroll me as a trial subscriber and send me the next 11 issues. Bill me after my subscription has started at a special Introductory rate—just $6.00 (Half the regular $12 annual price).

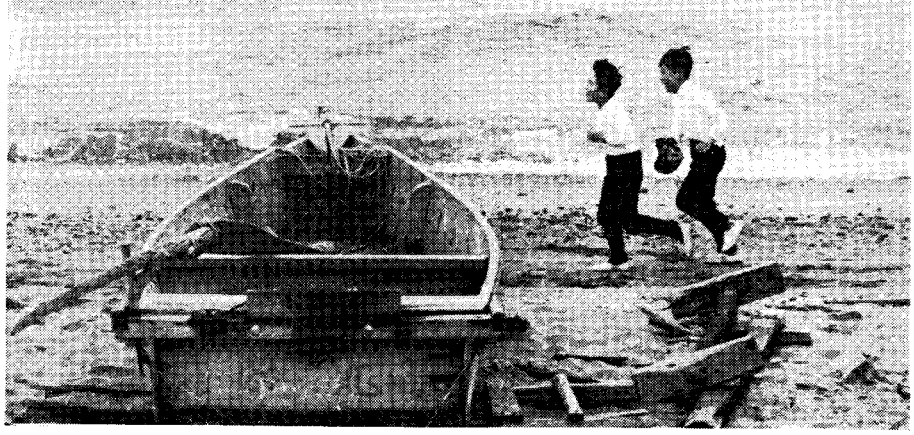
Mr.
Mrs._____
Miss (Please Print)

Address_____

City_____ State_____ Zip_____

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The hours of the days
of sea-children
are filled
with laughter, discovery
mystery.
Theirs are the
grey mist dawns and
silver blue evenings,
sun drenched sands
and
thundering green storms.
The sea is a tug on the hearts;
the sunset return of fishing boats
tall ships outward bound.
Feet, racing into tomorrow, will know
toil, sadness
change—
this is the test of manhood.
These children will endure.
They know that life,
courage
honor
and the sea
are
forever.



The Japanese are an island people. The sea is the source of life itself, and its beauty and mystery have always shaped the arts and ways of her people.

The Plaza believes that the unity of mankind, the love of tradition, and belief in the future can be realized in these arts, in this age.

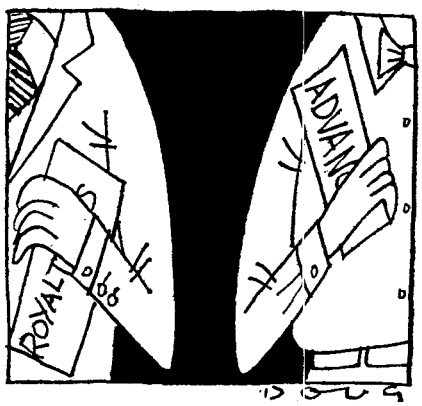
Ko Suzuki, President
Oyodo-ku, Osaka, Japan

THE PLAZA HOTEL Osaka

Cable: PLAZAHOTEL OSAKA Reservations: American Express Space Bank

months after collection. As one whose advances are small (I state this as fact not complaint; I'm sure we're a majority), I can say that, except for the months preceding publication of my first book, Doubleday has owed me money instead of vice versa.

This is not meant as an indictment of publishers (these are, I know, hard times for the industry), but simply to



put the matter in perspective. Which is more subtly done by the following letterhead:

Robert Hale & Company
63 Old Brompton Road
London SW7
Telegrams & Cables: BARABBAS LONDON

Nor was this all, on either the book scene in general or the Bennett Cerf scene in particular. For during the week we received information, from peachable sources, that a well-known figure in the book business, who shall be nameless except to state that he is an editor, received from a friend a 900-page book entitled *The History of Catholic Thought in Secondary Education from 1630 to 1930*. First, the editor neatly and completely cut out the index. Then, pretending to be the author of the tome, he proceeded to mail it to Mr. Cerf—not without, however, taking the liberty of carefully inscribing it. "To Mr. Cerf," he wrote, "in deep appreciation for the use of the quotation I have credited to him in this work."

At last report, Mr. Cerf was manfully plowing on.

SOLUTION OF LAST WEEK'S
KINGSLEY DOUBLE-CROSTIC (No. 1932)

ESTHER B. ARESTY:
THE BEST BEHAVIOR

Responsible etiquette writers pushed the basic rules of courtesy rather than studied refinements. But socially inexperienced Americans were . . . eager . . . to act "nice," and all over the land little fingers rose stiffly over the handles of teacups in the . . . belief that this was elegant behavior.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Plan your nest. Trucks will bring the rest.

Furniture and fixtures, appliances and pictures. Everything you need to make your dream house take shape will get there. By truck. Because only trucks can move the goods, right to where you live. Or plan to live.

ATA FOUNDATION INC
AMERICAN TRUCKING INDUSTRY

HIGHWAY INDUSTRIES, INC.
a unit of GAC Corporation

Edgerton, Wisconsin 53534 (608) 884-3411
National Sales Office: Chicago, Ill., (312) 767-6200

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

World of Dance

Walter Terry

Miss Keeler and Co.

THERE ARE, I have been told, a handful of sourpusses who don't seem to dig "The New 1925 Musical," *No, No, Nanette*. It doesn't have a message or something of the sort. But to thousands and, one day perhaps, millions, it does have a message: a message of innocence and gaiety and escape. Besides, it's the biggest dance show on Broadway.

Nanette has brought Ruby Keeler back to Broadway after an absence of forty years. She is now gray-haired and a grandmother, but she dances with all the zip she had in those movies we now see on late-night TV. She does not go in for the vertical elegance of, say, Eleanor Powell; rather, she is a razzmatazz hoofer. The taps ring out loud and clear, the famous lock of hair tumbles down on her forehead and is brushed away without a missed beat, and her self-involvement in what she is doing represents a total dedication to dance.

That total involvement is the key to the irresistible dancing that is what *No, No, Nanette* is all about. Donald Saddler, who won a Tony for his choreography for *Nanette* (he earned a Tony for his dances in *Wonderful Town* a few years back), doesn't stoop to any pedestrian devices to get his dancers on stage. They simply come through doors, down stairs, and even out of the woodwork in order to dance with Miss Keeler in her living room and with others elsewhere. Who needs an excuse to dance? And dancing is everywhere, superbly conceived by Saddler with not only profound knowledge of the dance era (the 1920s) but also communicable affection for that era.

Patsy Kelly, the show's comic, grew up in Manhattan and went to dancing school with her chum, Ruby, fifty years ago. In *Nanette*, as an irascible maid, she does a tap number in the last act and, at the end, with a flourish, turns to Miss Keeler and growls, "Eat your heart out." Her routine changes from performance to performance. When Rudolf Nureyev was in the audience, Miss Kelly exited on an arabesque.

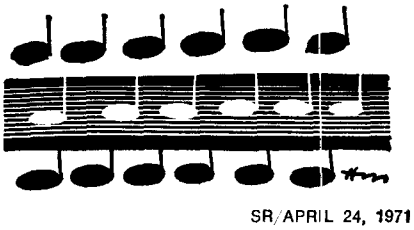
Helen Gallagher (who also won a Tony this year, as did Miss Kelly) and Bobby Van are absolutely marvelous dancers in the great show-biz style. Saddler has given them delightful things to do, separately and together, but the "You Can Dance with Any Girl" number is a famous potpourri of ballroom steps and styles of an earlier theater day. Miss Gallagher, who opens the show with "Too Many Rings Around Rosie," can dance rings around any other song-and-dance dame you care to name.

Roger Rathburn, the juvenile lead, had never danced before this show, but Saddler guided him and Susan Watson (Nanette) through one of the great show tunes of all time, "Tea for Two." They sing it and they dance it, and all in their right minds cry happily at the captivating result.

The big chorus is also a star in the aggregate, just as the Rockettes at the Radio City Music Hall, trained for almost forty years by Russell Markert, now retiring, are *étoiles en masse*. Saddler has given his chorus not only delicious supporting numbers but also starring moments, such as "Peach on the Beach," in which they dance precariously and joyously on huge beach balls. Ah, but this is a dance show and it is heaven.

For the handful of pitiable souls who feel that our theater, and I include the theater of dance, should address itself only to problems, real or fancied, I would point out that Charles Weidman, one of the master choreographers of the century, created both *Lynchtown* and *Bargain Counter*; that Martha Graham choreographed both *Deaths and Entrances* and *Every Soul Is a Circus*; and that when the Radio City Music Hall opened with a vast stage show, the dance stars, in addition to Miss Graham, included Harald Kreutzberg, who did a dance of death, and Ray Bolger, who did a dance of fun.

For my own personal therapy, in the days that lie ahead, I shall balance dance profundities with dance fun. I shall try to see *No, No, Nanette* once every six weeks, and I shall haul out the old *Oz* books, of which I have volumes, just to be certain that the Wicked Witch has not downed the sorceress, Glinda the Good. So blessings on you, Donald, Ruby, Patsy, Helen, Bobby, Susan, Roger, and all the rest who kick up their heels as if there were still fun and frolic left in the world.



WARREN CHAPPELL

A Short History of the Printed Word

In a "beautifully informative" (and beautifully illustrated) new book, a labor of love, the distinguished American book designer and type designer makes lucid and alive the development of printing and typography over the centuries.

"I think it is about **the best work on the subject** I have seen."—Fritz Kredel

"**Miraculous** in its apparent simplicity and [in its] clarity."
—Isabel Bishop

"**A fascinating** book!"
—N. Y. Times Book Review

"**A beautifully informative** book . . . in a flowing, seemingly effortless style, Mr. Chappell packs into [it] an amazing amount of information."
—Publishers' Weekly

"**The information** will fill many gaps in my knowledge of printing . . . The book is an excellent example of fine book production."—Alfred Fairbank

With 204 illustrations.
$12.50 • Alfred • A • Knopf

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Announcing an air conditioned Simca for $2,212.*

'Til now, most inexpensive air conditioned cars stuck you with an air conditioner that hung down to bash your knees. We've changed this situation with our newly-priced air conditioned Simca 1204's.

First, and foremost, the Simca is a great little car. It has front wheel drive. Comfortable independent torsion-bar suspension. Rack and pinion steering. Front disc brakes. Plush reclining front seats. Fold-down rear seats for a 41.1 cubic foot storage area. Great fuel economy. And rugged unitized construction.

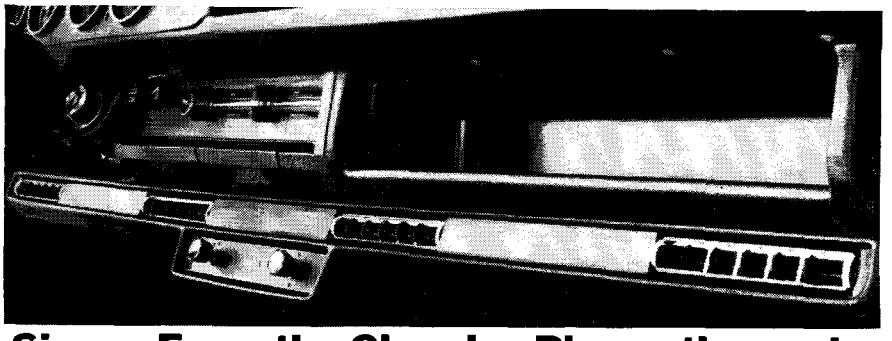
After all that, who'd be content to make do with some ugly bolt-on air conditioner? Not us. A brand-new unit was designed just for our Simca. It has four adjustable outlets, a three-speed fan, enough power to keep an Eskimo happy; and as you see, it even looks good.

Separately, our Simca and our air conditioner are tops in their class. Together for only $2,212, they're in a class by themselves.

And if you don't believe us, believe the experts. We gave Simca to some of the nation's top automotive magazines to get their reactions. Send in the coupon. We'll send you unedited reprints of the road test articles as they appeared in the actual magazines.

How's that for moxie?

Almost as good as pricing an air conditioned car at $2,212.

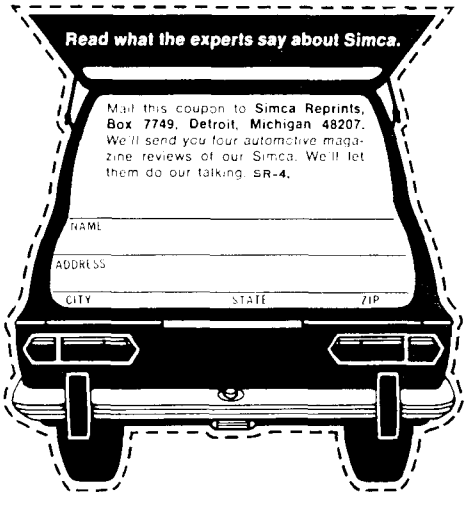


Simca. From the Chrysler-Plymouth people.

CHRYSLER
Plymouth
Coming Through.

*Based on manufacturer's suggested retail price for an air conditioned 1971 Simca 1204 2-door sedan. Price excludes dealer new-car preparation charges, destination charges and state and local taxes. Racing stripes are $17.95 extra, plus dealer installation.

For the name of your nearest Simca dealer, call **(800) 243-6000**; we pay for the call. In Connecticut, call **(800) 942-0655.**


Read what the experts say about Simca.
Mail this coupon to Simca Reprints, Box 7749, Detroit, Michigan 48207. We'll send you four automotive magazine reviews of our Simca. We'll let them do our talking. SR-4.
NAME
ADDRESS
CITY
STATE
ZIP

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—*Photographs by Dennis Stock, Magnum*

Members of a commune in Georgia—"a new tribalism, a new sense of brotherhood."

COMMUNES: THE ALTERNATIVE LIFE-STYLE

by HERBERT A. OTTO

Angelina is a tall, striking blonde in her mid-forties, with a husky voice and a motherly, forthright air about her. She had been a successful interior decorator in a well-known college town in Oregon. Following her divorce, Angelina decided to rent some of the extra bedrooms in her house to students.

"I was shocked seeing people dirty and with unwashed hair—until I got to know them better and saw their soul reflected in their eyes. They wanted country life and animals. They wanted to be creative and to be themselves. At that time, I was attending a Unitarian church. I talked to the minister about starting a commune. He said it wouldn't work."

Angelina felt she needed new ideas and viewpoints, and she went to the Esalen Institute at Big Sur, California. She stayed three months. "I could see so much, feel so much, I thought I was really called."

Upon returning to her business, which she had left in competent hands, Angelina decided to sell out and was able to do so at a favorable price. "I made up my mind I wanted the family feeling. At this point, it was like Providence when I heard about the hundred and fifty acres. The price was so reasonable, I thought there was something wrong with the place. But when I saw it—with the half-dozen springs, three streams, and mixed timber—I knew this was the spot for a nature commune."

Angelina started the commune two-and-a-half years ago with a young couple she had met at Esalen. Today, there are thirty young people and eight children in the community. Twelve of this group are called "stable"; they have made a commitment to the commune. Median age within the commune is in the mid-twenties. Sixty-five per cent of the group are young men. There are many high school and college dropouts, but also a number of successful former businessmen and professionals, several teachers, and two engineers.

This commune, with Angelina as its prime mover and guiding spirit, is just one of many such living arrangements that have mushroomed around the country. Over the past few years, the commune movement has grown at an unprecedented and explosive rate, and there is every indication that this is

---

HERBERT A. OTTO is chairman of the National Center for the Exploration of Human Potential, La Jolla, California. He is editor of the recently released *The Family in Search of a Future*. In researching this article, Dr. Otto visited thirty communes in various parts of the country.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

only the initial phase of a trend that is bound to have far-reaching implications for the function and structure of our contemporary society. Some traditional institutions are already beginning to feel the impact of this explosive growth.

The commune movement has passed far beyond its contemporary origins in hippie tribalism and can no longer be described as a movement for youth exclusively. There are a rapidly growing number of communes composed of persons in their mid-twenties to upper thirties. A source at the National Institute of Health has estimated that more than 3,000 urban communes are now in operation. This figure closely corresponds to a recent *New York Times* inquiry that uncovered 2,000 communes in thirty-four states.

Certain common viewpoints, almost a *Weltanschauung*, are shared by members of the contemporary commune movement. First, there is a deep respect and reverence for nature and the ecological system. There is a clear awareness that 70 per cent of the population lives on 1 per cent of the land and that this 1 per cent is severely polluted, depressingly ugly, and psychologically overcrowded. Commune members generally believe that a very small but politically influential minority with no respect for the ecological system or the beauty of nature exploits all of the land for its own gain. Surpassing the credo of conservationist organizations, most commune members stress the rehabilitation of *all* lands and the conservation of *all* natural resources for the benefit of *all* the people.

Anti-Establishment sentiment is widespread, as is the conviction that a change in social and institutional structures is needed to halt man's dehumanization and to give him an opportunity to develop his potential. Considerable divergence of opinion exists on how social change is to be brought about, but there is general agreement that the commune movement contributes to change by bringing man closer to himself and to his fellow man through love and understanding.

Communes widely accept the idea that life is meant to be fundamentally joyous and that this is of the essence in doing, and enjoying, what you want to do—"doing your thing." Work in this context becomes a form of joyous self-expression and self-realization. Many commune members believe that existence can be an almost continuous source of joyous affirmation. They usually trace the absence of authentic joy in contemporary society to the confining nature of many of our social institutions, the stifling of spontaneity, and the preponderance of game-playing and of devitalized artificial ways of relating socially.

A strong inner search for the meaning of one's own life, an openness and willingness to communicate and encounter, coupled with a compelling desire for personal growth and development, are hallmarks of the movement. A strong anti-materialistic emphasis prevails; it decries a consumption-oriented society. In many communes, what does not fit into a room becomes commune property. A considerable number of communes aim for the type of self-sufficiency through which they can exist independently of "the system."

There is a strong trend toward ownership of land and houses by communes. Leasing arrangements have not proved satisfactory; in too many instances, landlords have canceled leases when community pressures were exerted. The non-urban communes I have visited are strongly aware of ecological factors, and, because of this, members usually had consulted with local health authorities concerning the construction and placement of sanitary facilities. Among the urban communes, toilet and bath facilities were in most cases short of the demand.

Marked preferences for vegetarianism and for organically grown food are noticeable in the commune movement. Many individual members also experiment with different health diets. Roughly 40 per cent of the communes I visited were vegetarian; 20 per cent served both vegetarian and non-vegetarian meals. The remainder served meat when available—usually two to six times a week. This third group, although not vegetarian by choice, liked their vegetarian meals and expressed very little craving for meat. Whenever possible, communes concentrate on growing and raising their own food. An estimated 60 per cent of the urban communes are now purchasing some or most of their supplies from health-food stores or similar sources.

Not surprisingly, the commune has become the repository of repressed man's erotic fantasy. I was continuously told that visitors who come not to learn and understand but to peek and ogle invariably ask two questions: "Who sleeps with whom?" And, "Do you have group sex?" There appears to be much fantasizing by outsiders about the sex life in communes.

Although there is considerable sexual permissiveness, I found a high degree of pairing with a strong tendency toward interpersonal commitment in a continuing relationship. Nudism is casual and accepted, as is the development of a healthy sensuality, and natural childbirth, preferably within the commune, is encouraged. Group sex involving the whole commune occurs quite rarely, although there may be sexual experimentation involving two or more couples or combinations.

The research team of Larry and Joan Constantine has studied multilateral (group) marriage for the past three years. They have written and published more studies in this area than other behavioral scientists, but have found only one commune practicing group marriage. Most likely, there are others. About two dozen independent families are known to be engaged in multilateral marriage, taking as their model Bob Rimmer's novel *Proposition 31*, which presents a case for group marriage. Many others prefer to keep their arrangement totally secret for fear of reprisals. According to an article by the Constantines, entitled "Personal Growth in Multiple Marriages," failure rate is better than one out of two, because "group marriage is a marathon that does not end—it takes a real commitment to genuine, substantial, and unrelenting personal growth to really make it function and work."

Interest in spiritual development is a dominant theme in most communes. Study of and acquaintance with Eastern and Western mystics and religious philosophies is widespread. Religiosity and denominationalism were seldom encountered. On the other hand, I was struck by the deep commitment to spiritual search of so many members in all the communes I visited. Many members were trying different forms of meditation, and books on Eastern religions and mysticism were prominent on shelves.

I find that although there is some overlapping of functions and categories, a number of distinct types of communes can be recognized and are found in operation.

- The Agricultural Subsistence Commune: The main thrust is to farm or till the soil (mostly organic farming) so that the land will provide most, if not all, needs and make the commune independent and self-supporting. Many of these communes cultivate such specialized crops as organically grown grain, vegetables, and other produce, which are then sold to health-food stores, health-food wholesalers, or supermarkets.

- The Nature Commune: Emphasis is on supporting the ecological system and on the enjoyment of nature. Buildings and gardening or farming plots are designed to fit into the landscape to preserve its natural beauty. Everyone "does his own thing," and economic support for subsistence usually comes from such varied sources as sale of

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

produce and handicrafts, wages from part-time work, welfare support, etc.

• The Craft Commune: One or several crafts, such as weaving, pottery making, or carpentry (including construction or work on buildings outside the commune), occupy the interest of members. They often spend considerable blocks of time enjoying the exercise of their craft with the income contributed to the commune. Many of the craft communes sell directly to the consumer as a result of local, regional, or sometimes national advertisements and publicity. Profit margins vary since the vast majority of such communes do not subscribe to the amassing of profits as the primary aim of their enterprise. Included in this category are the multimedia communes that specialize in light shows, video tape, and filmmaking.

• The Spiritual/Mystical Commune: The ongoing spiritual development of members is recognized to be of primary importance. There may be adherence to a religious system, such as Buddhism, Sufism, or Zen, and a teacher or guru may be involved. Studies of various texts and mystical works, use of rituals, a number of forms of meditation (such as transcendental or Zen meditation), and spontaneous spiritual celebrations play key roles in the life of the commune. Several of these communes also describe themselves as Christian and have a strong spiritual, but not denominational, emphasis.

• The Denominational Commune: There is a religious emphasis with membership restricted to those of a particular denomination. Examples are the Episcopalian Order of St. Michael, in Crown Point, Indiana, and the Catholic Worker Farm, in Tivoli, New York.

• The Church-sponsored Commune: Such a commune may be originated or sponsored by a church. There is usually a religious emphasis, but denominationalism is not stressed.

• The Political Commune: Members subscribe to or share a common ideology. They may identify themselves as anarchists, socialists, pacifists, etc. Emphasis is on the communal living experience with others sharing the same

"Where are the parents of these kids? Many of them come

The nature commune that Angelina started two years ago has a reputation as one of the oldest and best run among the eight communes located within a twenty-five-mile radius of a small town in southern Oregon. This is a hilly farm and lumber region where in winter it sometimes rains for weeks on end, after which the appearance of the sun is greeted with festivity.

I had arranged to first meet Angelina at a local coffee shop one afternoon. She was wearing a colorful dress, which, she explained, she had designed and sewn herself. She also explained that the couple she had met at Esalen and with whom she had founded the commune had since left. And that among the thirty-eight members presently living in the commune there are five individuals with exceptional skills as plumbers, mechanics, electricians, and carpenters. A stonemason is also in residence. Financial support of the commune derives from a number of sources, including member contributions, with Angelina—as owner of the property—playing a major role. Of the dozen members considered "stable," Angelina also explained: "They all have to split every once in a while, but they feel it's their home." We talked for about an hour over coffee, and then Angelina invited me to come to the commune for supper.

Located fifteen miles from town on a blacktop road, the commune is flanked by well-kept small farms. An elaborately carved and painted sign close to the road announces "The Good Earth Commune." Immediately behind the sign is an improvised parking field. It was filled with about two dozen cars and trucks and a bus, which obviously served as living quarters. Some of the cars had thick layers of dust and either were abandoned or had not been used for a long time. As we drove past, five boys and two girls, all deeply suntanned, were gathered around a pickup truck and were talking leisurely while watching two of their number work on the motor. They seemed like high school or college kids on a summer vacation.

Over a slight rise, hidden from the road and surrounded by old oak trees, stands the barn. This was the only building on the property when Angelina bought it and it now serves as the main gathering place of the commune. The interior of the barn has been rebuilt and there is a large kitchen with a long, well-scrubbed wooden table; this area also serves as the dining room. Next to this room is a communal quarter, with an improvised fireplace in the center of the dirt floor and barrels and pieces of logs or wooden blocks to sit on. Further construction is under way, but a well-stocked library can be reached by climbing a ladder. In the middle of the library's floor squats an old-fashioned wood-burning iron stove. There are pillows scattered around to sit on and a few old easy chairs that show signs of having been repaired with care.

Hal, who is one of the four left from the original group of fifteen that started the commune with Angelina, volunteered to act as guide. He is a slender, blond-haired man in his middle or upper twenties; he was dressed in clean, faded bluejeans, sandals, and a multihued shirt he had dyed himself. He was also wearing an ankh suspended from a deceptively crude-looking, handmade brass chain around his neck. A dropout from a social science doctoral program at Yale, Hal has a habit of carefully forming his sentences. While dusk drew near, we walked together along paths through the wooded hillsides. More than a dozen single-room buildings have been so neatly fitted into the landscape that they are hard to distinguish from their surroundings. Each is different and has been constructed by the people who live in it from materials found on the land —old lumber and odds and ends. Some are built into the hillside and overlook the valley, and each structure is totally isolated, with no other neighbor visible. Only the sounds of birds could be heard; it was very peaceful.

Hal and I looked into several houses whose owners were away on trips. Most of these houses had one room dominated by a fireplace or an iron stove. There were mattresses on the floor, and chairs for the most part were improvised from lumber or were hand-hewn from logs. Navajo rugs and colorful madras cloth and prints from India provided decorative touches. Everything appeared neat and clean, and I was reminded of the outdoor shower and washing facilities near the barn, which we had investigated earlier and which had been shown with much pride.

On a different path back to the barn, we passed a tepee and a tent. A good-sized, intensively cultivated garden grows next to the barn; it furnishes the commune with most of the vegetables needed. Two nude girls with beautiful uniform tans were busy weeding. Hal explained that those who want to, go nude whenever they feel like it. As we passed the garden, we noticed Angelina walking along anoth-

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

viewpoint. This is seen as fostering the individuals' political development. The commune is rarely engaged in direct social action in opposition to the Establishment.

• The Political Action Commune: Members are committed and practicing political activists (or activists-in-training) for the purpose of changing the social system. Classes are conducted, strategy formulated and carried out. The commune may be identified with a minority cause or be interested in organizing an industry, community, or ghetto neighborhood. It often identifies itself by the single word "revolutionary."

• The Service Commune: The main goal is social service. Emphasis is on organizing communities, helping people to plan and carry out community projects, offering professional or case-aide services, etc. Some of these communes include members from the helping professions. There are several such communes in the Philadelphia and New York ghettos; another example is the Federation of Communities, which services several locations in the Appalachians.

• The Art Commune: Artists from different fields or the same field come together to share in the stimulating climate of communal artistic creativity. As compared with the craft commune, members of the art commune are often painters, sculptors, or poets, who usually sell their art works independently rather than collectively. There are poetry and street theater communes in Berkeley and San Francisco.

• The Teaching Commune: Emphasis is on training and developing people who are able both to live and to teach others according to a particular system of techniques and methods. Communes whose purpose or mainstay is to conduct a school or schools also fall into this category.

• The Group Marriage Commune: Although members may be given the freedom to join in the group marriage or not, the practice of group marriage plays an important and often central

from well-to-do homes. Why am I so alone in this?"

er path trying to join us. Although we slowed our pace so she could catch up with us, she had difficulty doing so, because out of nowhere would appear members who engaged her in intense conversations.

As we strolled on, I noticed several other people hovering in the background waiting. I asked Hal if Angelina functioned as guru or leader and if she were directing the course of the commune. He was emphatic—as were several others to whom I put the same question later—that Angelina is not in charge: "We all decide what we want to do."

Earlier, both Angelina and two of the other older members of the commune had made almost identical remarks: "We have lots of ideas and very little energy." Hal felt the reason was: "There is a lot of grass around and people drop acid." Although he did add, philosophically, "Everybody is into his own thing—each person is free to follow his own needs and interests. No one is forced to do anything. Everyone knows what needs to be done, and finally it gets done."

The commune has meetings once a week "to discuss everything that bothers us." There are seldom any major problems. Hal felt that the commune's only significant problem was the lack of energy. Other neighboring communes have factional disputes, hostile neighbors, suffer from lack of food and shelter, or are unable to pay their taxes. The Good Earth Commune's relations with neighbors are friendly. As Angelina had put it at the coffee shop, "We live a very honest life." She had related a story of how one of the commune members had stolen a pump from a lumber company. This was discussed at one of the weekly meetings, and although the commune has definite strong feelings about lumber companies, the pump was returned.

During the weekly meetings, the group discusses what projects have priority; those members who want to, then volunteer for a particular project. To feed the commune, there is a kitchen list. Two members are chosen daily to provide the food and help prepare it. Farmers bring fruits and vegetables, which they barter for home-baked bread.

Eventually, Angelina caught up with us and led the way to her house. The second largest building on the grounds, it is almost circular in shape; members of the commune built it for her of field stones, hand-hewn timber, and used lumber. The large bedroom in the two-room dwelling has a fireplace and a double bed; placed here and there are many healthy-looking green plants in pots and on stands. An antique desk, a chest of drawers, a candelabra, and antique paintings and prints add richness to the room. The combination kitchen-living room was filled with young people reading, talking quietly, or playing the guitar and singing. Here also is the only phone in the commune. A young blonde girl was talking to her father. I could overhear snatches of her conversation: "No, Dad, I don't need any money. Just send me the plane ticket to Santa Barbara and I'll see you there at the house." Later, Angelina casually mentioned that the seventeen-year-old daughter of a two-star general is at the commune with the consent of her father. (She was not the girl using the telephone.)

The clanging of an old school bell called us to the barn for supper. Everyone formed a huge circle around the dinner table on which candles and kerosene lamps flickered. The room slowly grew quiet as the children scampered to their places in the circle. We all held hands. There was a long moment of silent communion, with heads bowed and eyes closed. The only sound was a dog barking in the distance. With no word spoken, the circle was broken. Conversation resumed, and we served ourselves buffet-style. The vegetarian meal consisted of a pea soup spiced with garden herbs; a combination entree of brown rice with onions, green peppers, and squash; a mixed green salad; freshly baked bread; and, for dessert, bran muffins with nuts and dried fruit. Following supper, a fire was lighted in the large unfinished room next door and there was chanting, singing, and dancing.

As the evening progressed, Angelina told me that she would like to meet a warm, loving, sensitive type of man, maybe a minister—someone who knows how to counsel and work with young people. She said, "I haven't had a vacation for two years. I want to live in my house and get uninvolved. I want to travel. Older people point their finger at the commune instead of helping. I want some people with money to get involved. Where are the parents of these kids? Many of them come from well-to-do homes. Why am I so alone in this?"

As I prepared to leave, a phone call came from another commune asking for advice. Going out the door, I could hear Angelina's husky voice as she offered sympathy and suggestions. She was obviously very much involved and perhaps not really as alone as she thought.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

role in the life of the commune. All adults are considered to be parents of the members' children.

• The Homosexual Commune: Currently found in large urban areas, with admission restricted to homophiles. The aim of these communes is to afford individuals who share a common way of life an opportunity to live and communicate together and to benefit from the economies of a communal living arrangement. Some of the communes subscribe to the principles of the homophile liberation movement. From a recent ad in *Kaliflower*, the bi-weekly information journal for communes in the San Francisco Bay Area: "OUR GAY COMMUNE HAS ROOM FOR TWO MORE. CALL AND RAP."

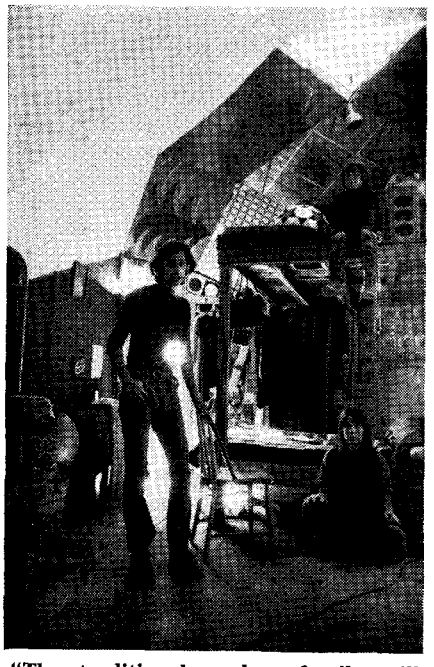
• The Growth-centered Commune: The main focus is on helping members to grow as persons, to actualize their potential. There are ongoing group sessions; sometimes professionals are asked to lead these. The commune continues to seek out new experiences and methods designed to develop the potentialities of its members.

• The Mobile, or Gypsy, Commune: This is a caravan, usually on the move. Cars, buses, and trucks provide both transportation and living quarters. Members usually include artists, a rock group, or a light-show staff. The mobile commune often obtains contributions from "happenings" or performances given in communities or on college campuses.

• The Street, or Neighborhood, Commune: Several of these communes often are on the same street or in the same neighborhood. Ownership of property is in the hands of commune members or friendly and sympathetic neighbors. Basically the idea is of a free enclave or free community. For example, in a recent *New York Times* article, Albert Solnit, chief of advance planning for California's Marin County, was reported at work "on a city of 20,000 for those who wish to live communally." Several neighborhood or city communes are in the planning stage, but none to my knowledge has as yet been established.

Among the major problems faced by all communes are those involving authority and structure. Ideally, there is no one telling anyone else what to do; directions are given by those best qualified to do a job. In practice, strong personalities in the communes assume responsibility for what happens, and there is a tendency toward the emergence of mother and father figures. There are, however, a clear awareness of this problem and continuing efforts toward resolution. At present, opposition to any form of structure, including organizational structure, is still so strong that communes have found it almost impossible to cooperate with each other in joint undertakings of a major nature. Interestingly enough, communes with transcendent or spiritual values are the most stable and have the highest survival quotient. It is my conclusion that the weekly or periodic meetings of all commune members, which are often run as encounter groups, have a limited effectiveness in the resolution of interpersonal problems and issues. Although trained encounter leaders may be present as facilitators, their effectiveness is often considerably curtailed due to their own deep involvement in the issues that are the subject of confrontation. One answer to this dilemma might be to bring in a trained facilitator or for communes to exchange facilitators.

It is difficult to determine to what extent narcotics represent a problem for communes precisely because their consumption is as casual, widespread, and accepted as is the downing of alcoholic beverages in the business community. Marijuana and hashish are widely enjoyed, while use of such hard drugs as heroin is seldom encountered, especially in the non-urban communes. In a number of communes where drug use was extensive, I noticed a general air of lassitude and a lack of vitality. I also had the distinct impression that "dropping acid" (LSD) was on the decline; among commune members there seemed to be a general awareness of the danger of "speed," or methedrine. A number of communes are totally opposed to the use of narcotics, especially those with members who were former drug addicts. In most communes the subject of drugs periodically comes up for discussion so that changes in the viewpoint of the commune flow from the experience of the members. Similarly, problems of sexual possessiveness and jealousy appear to be less critical and are also handled by open group discussion. I noticed a tendency toward the maintenance of traditional sex roles, with the women doing the cooking and sewing, the men cutting lumber, etc. Upon questioning this, I repeatedly received the same answer: "Everyone does what they enjoy doing."



"The traditional nuclear family will continue, though its form may change."

Another major problem in most communes is overcrowding and the consequent lack of privacy and alone-time. Rarely does a member enjoy the opportunity of having a room to himself for any length of time. The common practice is to walk off into the woods or fields, but this is an inadequate substitute for real privacy.

Community relations remains a major and critical problem since many communes are "hassled" by authorities or are located amid unfriendly neighbors. As one member described it, the emotional climate in a hassled commune is "full of not so good vibes —you don't know what they will try next, and you keep looking over your shoulder. That takes energy." Today's commune members generally have a clear awareness of the importance of establishing good community relations.

Many of the communes that have got under way this past year or are now being organized are beginning on a sound financial basis. This trend appears to be related to the strong influx of people in their mid-twenties, early or mid-thirties, and beyond. These individuals have financial reserves or savings and are, for the most part, successful professionals and businessmen with families.

One example is the Morehouse Commune, which now consists of thirteen houses in the San Francisco Bay Area, two in Hawaii, and another in Los Angeles; total assets are in excess of $2-million. Morehouse was founded a year and half ago by Victor Baranco, a former attorney who is now head of the Institute of Human Abilities, in Oakland, California. There are several categories of membership or involvement in this commune. Members who belong to "the family" give all their assets to the commune, which then "takes care of them," although family members are expected to continue to make a productive contribution within their chosen fields. All income from family members goes into a general fund, but if a family member wishes

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

to withdraw, his assets are returned, including a standard rate of interest for their having been used. Each Morehouse commune in effect makes its own arrangements with members, who may be paid a salary or placed on an allowance system. All communes have a house manager, who assigns tasks or work on a rotating basis. In some Morehouse communes, certain categories of members pay in a fixed monthly sum (as much as $200) toward expenses.

About a third of the Morehouse couples are married and have children. According to one member, "There is no pressure to be married or unmarried. Nobody cares who lives with whom." Morehouse is a teaching commune built around a philosophy and way of life often described by group members as "responsible hedonism." The commune trains its own teachers and offers a considerable number of courses, such as Basic Sensuality, Advanced Sensuality, and Basic Communication.

The aim and credo of this group are taken from a description of the Institute of Human Abilities published in the commune journal *Aquarius*: "We offer the tools of deliberate living; we offer the techniques of successful communication on any level. We offer the knowledge of the human body and its sensual potential. And we offer love to a world that holds love to be suspect."

The rapid growth of the Morehouse communes is by no means an isolated example. A minister in Los Angeles founded a social-service and action-type commune that within a year grew to seven houses. Other instances can be cited. An unprecedented number of people want to join communes. In all but a few instances I was asked to conceal the name and location of the commune to make identification impossible. "We don't know what to do with all the people who come knocking on our door now," I was told repeatedly. In every commune, I heard of people who had recently left either to start a new commune or to join in the founding of one.

There is considerable mobility in communes, which is symptomatic of an endemic wanderlust and search. If people have to leave for any reason, once they have been exposed to communal living, they tend to return. They like the deep involvement with others in a climate of freedom, openness, and commitment. This feeling of belonging has been described as both "a new tribalism" and "a new sense of brotherhood." One young woman with whom I spoke had this to say about her commune experience: "When a white man walks into a room full of other whites, he doesn't feel he is among brothers like the black man does. In the communes, we are now beginning to feel that man has many brothers. . . . There is a new sense of honesty. You can say things to each other and share things like you never could in the family. I never had so much love in my whole life—not even in my own family." She also indicated, however, that commune living is highly intense and possibly not for everyone: "In the commune, there is nothing you can hide. Some people can't take it. They get sick or they leave."

Tilling the soil on a commune in New Mexico—Within the movement, "there is a deep respect and reverence for nature and the ecological system."

Alvin Toffler in his recent book *Future Shock* notes that "most of today's 'intentional communities' reveal a powerful preference for the past, . . . but society as a whole would be better served by utopian experiments based on super- rather than pre-industrial forms. . . . In short, we can use utopianism as a tool rather than as an escape, if we base our experiments on the technology and society of tomorrow rather than that of the past."

Although Toffler's observation is relevant, we must recognize that the commune movement, as with most other movements, is passing through certain developmental stages. At this stage, there is little readiness for communes to define themselves as laboratories for the exploration of alternative models that might benefit the society of the future. Disenchantment with and opposition to science and technology are other impediments to the adoption of the laboratory concept. With today's communes, faith in the future of mankind appears to be at too low an ebb to produce any sustained interest in what Toffler calls "scientific future-sensing and the techniques of scientific futurism."

Although David Cooper, a colleague and disciple of British psychiatrist Ronald Laing, has sounded a death knell in his new book *The Death of the Family*, I believe we are far from writing the epitaph. The traditional nuclear family will continue, although its form, to some extent, may change; in the years to come, possibly as high as 20 per cent of the population will explore alternative models of social living.

It would be a mistake to characterize the commune movement as a collection of dropouts who are content to exist like lilies in the field. A considerable number of successful people from all walks of life are now involved; they have merely shifted their sphere of interest and the nature of their creative contribution. We are dealing with a massive awakening of the awareness that life holds multiple options other than going from school to job to retirement. The commune movement has opened a new and wide range of alternative life-styles and offers another frontier to those who have the courage for adventure. It is the test tube for the growth of a new type of social relatedness, for the development of an organization having a structure that appears, disappears, and reappears as it chooses and as it is needed. Communes may well serve as a laboratory for the study of the processes involved in the regeneration of our social institutions. They have become the symbol of man's new freedom to explore alternative life-styles and to develop deep and fulfilling human relationships through the rebirth and extension of our capacity for familial togetherness.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review

Editor - Norman Cousins

Publisher - William D. Patterson

Associate Editors
Irving Kolodin • Horace Sutton

Associate Publisher - Richard L. Tobin

Managing Editor
Roland Gelatt

Science Editor
John Lear

Education Editor
James Cass

Book Review Editor
Rochelle Girson

Poetry Editor
John Ciardi

Travel Editor
David Butwin

Art Editor
Katharine Kuh

Copy Editor
Peter Nichols

General Editor
Hallowell Bowser

Layout & Production
Pearl S. Sullivan

Editors-at-Large
Cleveland Amory • Alfred Balk
Henry Brandon • Harrison Brown
Charles Frankel • Frank G. Jennings
Elmo Roper • Peter Schrag
Paul Woodring

Contributing Editors
Goodman Ace • Hollis Alpert • Jerome Beatty, Jr.
Henry Hewes • Arthur Knight
Martin Levin • Rollene W. Saal
Robert Lewis Shayon • Zena Sutherland
Walter Terry • Margaret R. Weiss

Calley

For a decade, the Vietnam War and everything that is part of it have been piling up in the American subconscious. The effect is unlike anything in our national experience. It is a war yet not quite a war, a jumble of horrors and disparities, a part-time thing that leaves a permanent mark, an ordeal off to one side that has extinguished no lights in America, has left our cities untouched, and has shattered thousands of tiny Asian villages. It is an arena, committed to the cause of American security, an arena in which we somehow have all become more insecure than before, and uncertain of what we once learned in our history books about the values that shape us and are supposed to guide us.

And now the Calley case breaks over the nation, opening a large sluice in the American subconscious. The result is an outpouring of all the frustrations and doubts and remorse that have been accumulating in the collective soul. People cry out about Calley, but these are stored-up cries and come out of deep torment and not just as an isolated response to the conviction of an American soldier on charges of killing civilians. The outcry about Calley is mixed. It would be a tragic absurdity to expect consensus out of so many omens and discontinuities. But what is significant is that so many people should at last be recognizing a direct connection between themselves and Vietnam.

The official verdict on Calley is guilty. Where does the guilt begin? Where does it end? It is said that his superior officers cannot be absolved. There are many ranks above captain, all the way to the Commander-in-Chief who is President. But there is also an ultimate power beyond the Presidency —the American people themselves. What is the responsibility of American citizens for having permitted for so long the kind of situation that both produces and transcends Calley?

The *Nuremberg Trials* established the principle that individuals and not governments make war and must be held accountable for the crimes of war. Americans a generation ago had no difficulty in recognizing that the German people themselves could not be separated from their leaders. Even a totalitarian government can be made unworkable if enough people are willing to bet their lives on higher values. Such, at least, was the essential point many Americans tried to make about Germans under Nazism. Are we to say now that it is more difficult for Americans to affect the policies of their government than it was for the Germans? The Germans pleaded not only powerlessness but ignorance. They said they did not know and had no way of finding out. The American people have not been told everything they need to know about the war. But we know enough. Can we claim we are as helpless to do anything as the Germans were?

Two key facts about Vietnam are in the open. The first is that our government says we are in Vietnam to ensure the principle of self-determination. Yet the United States, about fifteen years ago, set aside the popular elections that were to bring about self-determination in Vietnam because, as President Eisenhower later wrote, the wrong side would win. Can it truly be said that the American people had no way of knowing these facts—or no way of acting on them?

In a larger sense, we are all guilty. The hand of every American may not have been on the gun used by Lieutenant Calley, but neither is our hand totally absent from the bomb-release buttons in the planes that pulverize Vietnamese villages. Not only did Calley know that the people he was killing were helpless civilians, but he could see their faces. Was this fact—the fact that he could see their faces—the prime fact in the case? Is the fact that the men in the bombers do not see the faces of civilians they are killing enough to differentiate them from Lieutenant Calley? Or does the fact that the men in the bombers carry out their missions under orders from their superiors keep them from becoming criminals?

In this case, what is the responsibility of the superiors? Do they justify their decisions by saying that members of the Vietcong were believed to be operating in those villages? This is like saying the police are justified in burning down an apartment house with all its occupants because it may contain a criminal's hide-out. Or will it be said that the precedent for bombing civilians was well established in previous wars? This rationale has no standing because we are not bombing enemy villages in North Vietnam. We are bombing villages in South Vietnam. There is no way of circumventing or purifying the fact that the bombing of civilians under the circumstances of the Vietnam War cannot be absolutely separated from the kinds of questions being asked in the Calley case. Nor can the responsibility of the American people be erased or blurred because we did not know what was happening, or because, even if we had known, we could do nothing about it. The American people knew about the bombing of villages and there was everything we could have done about it.

Meanwhile, the focus is on Lieutenant Calley and the verdict of guilty. The verdict cannot be set aside on the grounds that we are all tied together in his crime. He represents a specific and particularized manifestation of a morally and legally unacceptable act. He had an option. He chose to kill civilians. He cannot be absolved of that act. What is the option of the American people? Our option is not to allow false pride to blind us to our individual and collective responsibility. Lieutenant Calley has confronted us with questions that no longer can be buried in the recesses of mind. —N. C.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Letters to the Editor

Measure of Stature

AFTER READING John McCook Roots's objective and sensitive writing in "Peace Is More Important than Real Estate" [*SR*, Apr. 3], the world now realizes why the Israeli population called Ben-Gurion, their first Prime Minister, "the grand old man." Whenever that was said by each and all, their eyes twinkled with deep inward affection, stirring to behold. That was the only important fact about that compassionate and humane man Ben-Gurion that Mr. Roots omitted.

Listen to that "grand old man" speaking to Mr. Root of the late Nasser when he reveals his friendly humanity toward the late Egyptian President: " 'And now he's gone,' he said with emotion. 'What a pity he had to die. . . . I often felt that if he and I could have sat down together, we might have settled everything between us . . . .' " There's hope for war's ending when we learn of such great men existing in our time.

ALICE RICHMOND,
Denver, Colo.

Dinkelsbuhl's Bone of Contention

I DERIVED much pleasure from Richard Atcheson's article "Down and Out in Dinkelsbühl" [*SR*, Mar. 13]. During a say at Bad Mergentheim in October 1970, I was privileged to visit the Herrgotteskirche near Creglingen. I fully share Mr. Atcheson's admiration for Riemenschneider's work; I stood spellbound before the altar piece he mentions. But I am somewhat puzzled by the reason Atcheson advances for the fate, a dreadful one indeed for an artist, that overtook Riemenschneider.

My first introduction to Riemenschneider's work occurred in Würzburg in 1953. At that time, I was told that when, as burgomaster of the city, Tilman Riemenschneider took part in the peasant insurrection of the 1520s, he was imprisoned. It was then that the authorities, feeling their power threatened, broke the bones in his fingers—an act of vengeance.

To me this seems a more plausible explanation than that the atrocious action was undertaken because of the belief that the artist's great gifts were bestowed by the Devil.

An interesting point regarding the church near Creglingen is that when the area became Protestant, Riemenschneider's carvings were removed from what had been a Roman Catholic church. I understand that it required several centuries before common sense prevailed, and this great work of art was restored.

MRS. A. VOCKEROTH,
Thornhill, Ontario.

Cannot Tell a Lie

RE: Katharine Kuh's article "Worth a Thousand Words" on the art collection of the New York Public Library [THE FINE ARTS, Mar. 27].

That our smaller Stuart portrait of Washington "presumably was a gift from the President himself" was certainly the conviction of the donor, General Hamilton's grandson, and this supposed provenance appears in the standard work by Mantle Fielding, *Gilbert Stuart's Portraits of George Washington*. However, Henry E. Pierrepont, grandson of William Constable, produced evidence that it was Constable who commissioned and gave the portrait to Hamilton.

Long since the publication of Fielding's book, our Manuscripts Division received papers of Mr. Pierrepont, which convincingly substantiate his claim, as reported in our *Bulletin* of February 1957.

Mrs. Kuh could hardly have known this, and I might not have written except for the fact that before I had a chance to read the article myself, one of *SR*'s subscribers appeared, brandishing her copy of the magazine and looking for the prints show "The Artist at Work." Fortunately, the show is still on, and it was easy to direct her. She was standing in the middle of it.

JOSEPH T. RANKIN,
Chief,
Art and Architecture Division,
The New York Public Library,
New York, N.Y.

A. F. Day

ALL AMERICANS, not just the golfing element, ought to be indebted to K. Jason Sitewell for his attempt to avert a destructive piece of legislation by publicizing the pathetic facts behind the authorship of H. R. 6142 [LETTERS TO THE EDITOR, Apr. 3]. Not as a devotee but as a citizen and more especially as a professional psychologist, I am strongly moved to commend Mr. Sitewell for his able handling of this difficult matter. I cannot doubt that the facts are exactly as he has depicted them, if not considerably worse. His convincing analysis of the psychopathology involved and its ontogenesis should serve as a model of how the intelligent layman can apply contemporary depth-psychology. Sitewell has demonstrated how the alert citizen can, with discernment, bring behavioral science to bear upon "real-time" events in the public sector. (The potentialities for such applications are, of course, immense.)

Moreover, I think Sitewell has treated the interests and existential well-being of his lifelong friend, Representative A. F. Day, with not only objectivity but true kindness—at no time sacrificing the needs of the larger society to those of the diseased individual. No doubt at considerable cost to himself, Sitewell has frankly made the issue what it ought to be; he has placed the question of Representative Day's therapy, not his politics, front and center. This is a truly constructive formulation. All must wish for a successful treatment outcome, but how long it will take (what is par for the course, so to speak) cannot be foretold under these unique circumstances. It is only unfortunate that the facts of the situation preclude resort to recreational therapy.

NORMAN GUTTMAN,
Professor of Psychology,
Duke University,
Durham, N.C.

DOES Congressman A. F. Day live in Hoaxville, California?

GEORGE JOHNSON,
Wausau, Wis.

"For heaven's sake, Howard! This is an insurance office, not a think tank."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Music to My Ears

Irving Kolodin

Out of the Igorian Era, into the Void

THE DEATH of Igor Stravinsky, though an imminent possibility for some months past, nevertheless left the musical community bereft, saddened, and deprived. For some, the emotion related to more than a heartfelt farewell to an endearing human, whose energies over a productive eighty-eight years were prodigious, and whose intellectual capacity hardly flagged overall, though in recent years it was expended more through words than notes.

For the first time in several centuries there is no older statesman, dean, and presence whose pre-eminence in music is universally acceptable, worldwide, to layman and professional alike. When Bach died, Handel was alive, Haydn was rising, Mozart unborn, and Beethoven twenty years in the distance. Through every epoch since, each mighty oak, when it succumbed to the infirmities of age, fell among sturdy growths with every promise of achieving comparable altitude. As recently as 1949, when Strauss died, Schoenberg, Sibelius, and Stravinsky were mentionable on his level; Prokofiev, Hindemith, Poulenc, and Shostakovich still productive. All but Shostakovich have now succumbed, his productivity a query rather than an answer.

Today, there are candidates rather than successors, disputants to the throne rather than anything like a legitimate heir. Of itself, this is no great calamity; music will survive somehow, for some time to come. Is there a Mozart unborn, a Beethoven twenty years in the distance? No answer could be categorical, but esthetic odds-makers would put it down as a very long shot. Anybody could, of course, make up a list of names, with substantial credentials, as one could in 1949. The difference is, however, that, as of then, most of the disagreement would have centered on the order of importance AFTER NO. 1. Today there is no comparable consensus.

The lack of a full-formed figure in the wings ready to take Stravinsky's place on center stage is symptomatic of the extent to which an art that steadily, unfailingly renewed itself over decades has crumbled, faltered, disintegrated. Nothing comparable to Stravinsky's *Le Sacre du printemps* has shaken the world of music since the work was new in 1913. It was the last mighty gesture of resurgence and consolidation in an art that has, periodically, required such vibratory trauma to renew a vocabulary which is, in its essence, vibratory.

The assemblage of the known and unknown, famous and obscure that crowded into the limited space of the Frank E. Campbell Memorial Chapel—a grotesquely unsuitable place for the Russian Orthodox Church service ordained in Stravinsky's memory—may not all have been of the same mind. A few were composers. Had the room been filled with nothing but living composers, the immensity of Stravinsky's achievement would still have dwarfed that of all the others combined. Had he gone on to become the "respectable" non-musician his distinguished father (a celebrated basso of the Bolshoi) wanted him to be, he could have been one of the world's great barristers, scientists, or doctors. It is music's good fortune that he responded to deeper urges than parental preference and also its bad luck that there is nowhere, nohow, his like in sight.

Among the footnotes to the major happening for which this week of April 1971 will be remembered were two worthy of mention. Unplanned and unpremeditated, they nevertheless related to its central focus. One was an all-Janáček program of The Little Orchestra Society in Tully Hall under Thomas Scherman's direction; the other a concert by the New York Philharmonic Orchestra with Stanislaw Skrowaczewski conducting, which included the *Stabat Mater* of Karol Szymanowski along with the *Mandala* Symphony of Toshiro Mayuzumi and Haydn's *Nelson* Mass.

During their lifetimes, the Czech Janáček and the Polish Szymanowski were rated, elsewhere than in their native areas, as respectable but not important creators. Each depended, for performances on the international stage or in the worldwide concert halls, on the enthusiasm and commitment of compatriots (Janáček's *Jenufa* achieved a premiere at the Metropolitan in the early Twenties, but didn't find sufficient enthusiasm to merit a second season in the repertory). Each was elbowed out of prominence by composers more responsive to momentary trends, as—for an instance—the orchestral glitter of Respighi or the superficial gloss of Korngold.

Now, however, Janáček has come to a greater international recognition, forty years after his death, than he did anytime during his life, and Szymanowski may be on the verge of similar reconsideration. This is not, of course, because there is any greater merit in the music than at the time it was being written, but because the kind of substance they commanded is not being provided elsewhere at this time, and the need for it is great.

The Janáček program, containing the early *Idyll* for string orchestra (1878) as well as the *Youth* Suite (for wind sextet, 1924) and the Concertino for piano and chamber orchestra (1925), as well as the powerful *Diary of One Who Vanished* (1918), was not the most comprehensive résumé of his qualities —nor, probably, was it meant to be. It was an assemblage of works that suited the circumstances and, in conjunction with the resumption of performances by the New York City Opera of *The Makropoulos Affair*, a reminder that Janáček was a composer whose capacity for communication transcended his craftsmanship. It is the communication that counts today. Eileen Flissler was the able pianist in the Concertino, with Joseph Porrello and Batyah Godfrey sharing the vocal solo parts of the *Diary*. For reasons known only to himself, Scherman insisted on conducting the Suite for sextet, though it is, clearly, chamber music, and nothing else.

In the case of Szymanowski, his failure to attain a place in the international repertory despite such powerful partisans as Arthur Rubinstein, Paul Kochanski, and Artur Rodzinski, related not at all to lack of craftsmanship but rather to a deficiency in the muscular kind of presumption to compete with other, noisier talents. But there could hardly have been a lovelier, more eloquent "In Memoriam" to Stravinsky than the performance of the Szymanowski *Stabat Mater*. Skrowaczewski is obviously a Polish musician imbued with the Szymanowski zeal, and he served it magnificently, as did baritone Sherrill Milnes and mezzo Birgit Finnila. Try as she might, soprano Evelyn Lear could not maintain the necessary precision of line or the exactness of pitch to sustain her appointed place in the ensemble (of which the Westminster Choir was an indispensable part). All three participated in the following performance of the Haydn Mass (not so steady or so sensitive as the Szymanowski), along with tenor John Stewart. The opening *Mandala* Symphony of Mayuzumi was cleverly compounded of contemporary sonority clichés, suggesting a dialogue of Messiaen and Webern, with Oriental overtones.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Fabrication of a Culture Hero

by JOHN W. ALDRIDGE

BEING THERE

by Jerzy Kosinski

Harcourt Brace Jovanovich, 142 pp., $4.95

In 1957, at the age of twenty-four, Jerzy Kosinski arrived in this country from his native Poland, and shortly began to write in English—a fine, pure English—some of the most original fiction of the postwar period. His first and still his best-known novel, *The Painted Bird* (1966), was an extraordinary work of combined fantasy and realism, a fairy-tale horror story about the experience of a Gypsy or Jewish refugee child wandering in a nameless wartime landscape, threatened on the one hand by the German occupation army and tortured and persecuted on the other by the simple, sadistic peasants with whom, in his passage from nightmare to nightmare, he is forced to seek shelter.

Steps (1968) was an essentially cinematic novel in the New Wave fashion, a book composed of fragments of experience or splinters of consciousness, having to do with a young man's odyssey through yet another Grand Guignol world in which, all standards being dead, violence and perversity register on the mind as unjudgable increments of the given—mere data in the mechanical procedure of being.

Both these novels won Kosinski large critical acclaim and important literary prizes (*Steps* received a National Book Award in 1969), and they did so obviously because they represented brilliant attempts to create not merely new but exceedingly bold effects in a form in which the possibilities for adventure have for many years seemed reduced, and recent experimental efforts have often resulted in a purely technical cleverness or the haphazard production of mere grotesquerie.

Kosinski has of course highly gifted contemporaries in the field of the experimental novel, and his work cannot finally be understood in isolation from theirs. In this country there are John Hawkes, Donald Barthelme, and John Barth, in France the so-called anti-novelists such as Sarraute and Robbe-Grillet, in England William Golding, and in Germany Günter Grass. Kosinski has clearly been energized by the post-avant-garde iconoclasm these writers represent, and there are elements in his work that undoubtedly would not be present if it were not for the influence of the black humor and French New Novel schools of writing. Yet he differs from both in the important respect that his vision is primarily philosophical. Kosinski is interested not in making a satirical indictment of modern society—although satire is an abrasive secondary feature of his point of view—nor in attempting to explore in the French manner the various possible ways of dramatizing individual consciousness. He is concerned rather with understanding the nature and meaning of the human condition, the relation, quite simply, of human values to the terms of existence in an essentially amoral and surely anarchistic universe.

This may suggest that, to the extent Kosinski can be placed in any line of literary derivation or influence, he belongs in the tradition of classic Euro-

JOHN W. ALDRIDGE, professor of English at the University of Michigan, is the author of *After the Lost Generation, Time to Murder and Create, In the Country of the Young*, and other books. His new collection of essays, *The Devil in the Fire*, will be published in the fall.

SR: BOOKS

Book Review Editor: ROCHELLE GIRSON

23 **"Being There,"** by Jerzy Kosinski

28 **"Boss: Richard J. Daley of Chicago,"** by Mike Royko

29 **Second Thoughts on Mayor Daley,** by Perry L. Weed

30 **"Memories,"** by Julian Huxley

31 **"The Story of a Humble Christian,"** by Ignazio Silone

32 **Pick of the Paperbacks,** by Rollene W. Saal

42 **"The Bell Jar,"** by Sylvia Plath

43 **Criminal Record,** by Haskel Frankel

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

pean modernism. He may have learned something of value from those of his contemporaries who are working experimentally with the novel form, but his greatest teachers have evidently been Kafka, Camus, Sartre, and perhaps Dostoevsky, men who have possessed not only unusual creative power but the ability to deal directly with concepts of being—in the largest sense, with ideas—and to use them in their fiction as concrete modes of dramatic action. This has always been the central strength of the later European novel: that in it ideas are as important as physical sensations and may even be experienced with all the force and acuteness of physical sensations. And this also is a quality the American novel has almost completely lacked, if only because it is part of our frontier mythology to believe that ideas belong to one sphere of perception and sensations to another—ideas to pallid and passive thought, sensations to the life of real men in the real world of robust action.

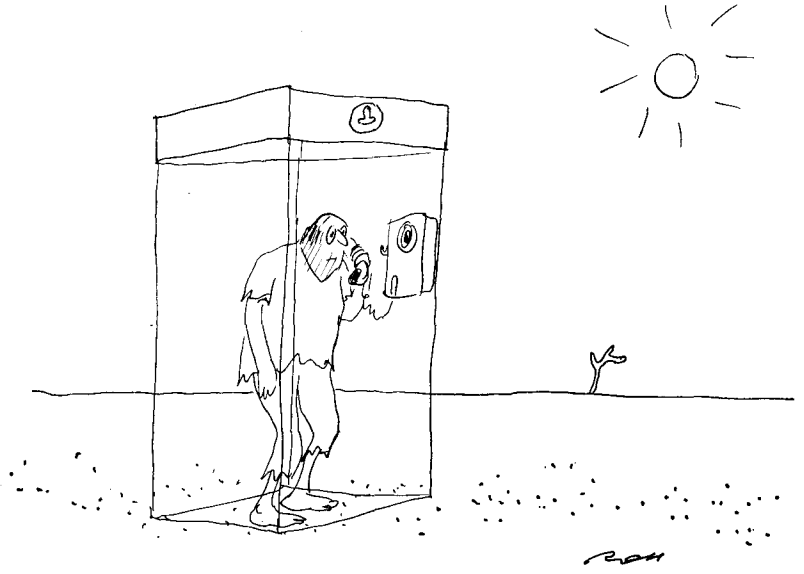
Ever since Hawthorne and Melville our novel has typically taken the form of an inflated documentary celebration of the discovery and incessant rediscovery of what it *feels* like to experience America, and this experience almost never extends above the level of raw physical sensation, is seldom redeemed by a single idea. It may be that we have been suspicious of all forms of abstract conceptualization because of the nature of our national beginnings, because of some ancestral memory that still haunts us of that sterile, life-hating Puritan obsessiveness about sin and a vengeful God and the peril of emotion, and that this is what ideas, what thinking, came to symbolize for us. Thus when we began the migration westward we were not only seeking new country but were in frantic flight from such terrible, killing intellection, swearing to ourselves that once we hit the trail we would never, never think again but only *be* and *feel* in a glorious, mindless revel out there in all those great empty wide-open spaces. We were Huck Finns, every one of us, endlessly lighting out for the territory ahead where there would be no Aunt Sally to "sivilize" us. It is scarcely any wonder that this pattern has had a profound effect upon our attitude toward ideas—that we conceive of them, whether in life or literature, as antithetical to creativity and honest feeling, and, therefore, as unmanly, perhaps even as undemocratic. For in the ethos of the frontier the manly American was the one anxious to move on, inspirited by the lust for adventure and an unthinking love of country, while the contemplative man was, by definition, unadventurous, skeptical, aloof, slick-talking, a shifty and shiftless fellow, of dubious origins, probably a cheater at cards, almost certainly a foreigner.

As a European Kosinski is fortunately free of this kind of grass-roots anti-intellectualism. Not only does he deal explicitly with ideas in his fiction; he is fully conscious of the extent to which they determine the cast and content of his creative vision. In two short monographs, *Notes of the Author* (1965) and *The Art of the Self* (1968), first published as companion pieces, respectively, to *The Painted Bird* and *Steps*, he has offered, somewhat in the manner of Camus, important critical-philosophical statements that explain his technical intentions in the novels at the same time that they illuminate the ideological structures on which each was conceived. In them Kosinski reminds us of a truth which most American novelists, just because of their abiding distrust of ideas, would much prefer us to forget: that in the most accomplished literary artists vigor of execution is finally inseparable from vigor of conception. The quality of the work can be determined only by the extent to which the work provides a powerful imaginative rendering of a powerful idea.

It is not surprising, therefore, that Kosinski's new novel, *Being There*, should take the form that is most natural for the novelist of ideas, the form of parable, the metaphorical and analogical statement of an idea—in this case, one that happens not only to be powerful in itself but to have the widest conceivable relevance to the condition of society at the present time. Once again, as in *The Painted Bird*, he is concerned with the innocent and helpless victim—there a lost child, here a man with the mind of a child—who is destined to become the object of what Henry James saw as the worst human atrocity: the usurpation by others of the privacy and integrity of the individual self.

The Painted Bird was primarily a parable of demonic totalitarianism, of that form of Nazi bestiality which is not a politics but a violence of the soul and blood. *Being There* has to do with a totalitarianism of a much subtler and even more fearful kind, the kind that arises when the higher sensibilities of a people have become not so much brutalized as benumbed, when they have lost both skepticism and all hold on the real, and so fall victim to those agencies of propaganda which manipulate their thinking to accept whatever the state finds it expedient for them to accept. This fascistic enslavement of the will, the corruption by others of the power of individual choice, is implied in Sartre's famous remark that "Hell is other people," and is explicitly characterized by Kosinski in *The Art of the Self* when he speaks of "the inability to escape from others who prove and prove again to you that you are as they see you"—or that *they* are as they wish you to see them.

The hell depicted in *Being There* is clearly contemporary America, but raised to the ultimate power of electronic derangement and populated with creatures who perceive life wholly in terms of the images offered them on the television screen, and who, therefore, create the personages they see on the screen in the image of their hopes for themselves, their wishful projections of transcendent glamour, wisdom, and financial success. Hence they are vulnerable to seduction by whatever powers happen at any moment to be in control of the mass media. Since their experience of a public figure is confined to the projected media image of that figure, they have no choice but



"Don't you know a mirage when you see one?"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

to accept that image as the reliable index of his true identity. A person is what he appears to be, and he can be made to appear to be almost anything his sponsors or the viewing public wish him to be. He can also be created quite literally out of nothing. He need have no actual history or identity, no record of failure or accomplishment, and the result will be the same.

For the fatal power of the media is to confer instant celebrity upon anyone, anyone at all, simply through exposure to all those millions of people. And, once such celebrity is attained, the ability to influence, to control, the thoughts and actions of those millions follows automatically. It is entirely conceivable, given these premises, that an imbecile or a madman can with luck and the proper handling be presented as a sufficiently charismatic personality to be mistaken for a man of wisdom, a potential leader, a culture god.

It is just this diabolical possibility that creates the dramatic situation of *Being There*. Like Orwell in *1984*, Kosinski has imagined what might result if existing social conditions were developed to their logical conclusions, and he has chosen for a protagonist exactly the sort of man who would exemplify those conclusions in their full absurdity and horror. There is a deadly appropriateness in the fact that this man, who is initially called simply Chance, actually *is* a mental defective, a man totally without history and public identity, who, as the story proceeds, is literally created as a person and personage because of qualities attributed to him by others.

Since he is incompetent to make his way in the world, Chance has been confined from birth—which in his case was an event of the purest chance—in the mansion of his guardian, known to him as the Old Man. Hence, there exists no documentary evidence of any kind to prove that he has ever been alive. He has no birth certificate, driver's license, checkbook, or medical insurance card. He has never been arrested, paid taxes, been to a doctor, or once ventured outside the walls of the Old Man's garden, which he spends his days tending. His view of experience has been formed exclusively from his contact with plants and flowers and what he has been able to learn through incessantly watching television. In fact, the process of watching is his primary mode of engaging reality, and reality exists for him only so long as the images remain before his eyes on the screen. When the set is turned off, the images die, and with them the people, places, and events they represent.

Chance lives in this way for many years, and eventually grows into a tall, handsome man who speaks well but simply, and who makes a most attractive appearance when dressed in the Old Man's expensive clothes. But then the Old Man dies; Chance is expelled into the world; and what follows is a series of events as accidental as his birth. He is befriended by the beautiful wife of Benjamin Rand, one of the most powerful financiers in the country. Because she misunderstands when he says he is Chance the gardener, she assumes that his name is Chauncey Gardiner, and that, judging by his appearance, he must be a successful businessman. Her husband is also impressed by Chance because, in addition to looking prosperous, he seems to possess remarkable self-confidence and a rare quality of inner serenity. When, in response to a question about his background, Chance speaks in the only language he knows, the imagery of the growth and decay of plant life, Rand assumes he is speaking metaphorically and credits him with great wisdom. Shortly thereafter, the President of the United States visits Rand in his home and invites Chance to give his opinion on the state of the national economy. Again his words are taken to be oracular:

> "In a garden," he said, "growth has its season. There are spring and summer, but there are also fall and winter. And then spring and summer again. As long as the roots are not severed, all is well and all will be well." . . . .
>
> "I must admit, Mr. Gardiner," the President said, "that what you've just said is one of the most refreshing and optimistic statements I've heard in a very, very long time."

The President quotes Chance's remarks in a widely publicized speech, and at once Chance is identified from coast to coast as an extremely influential economic adviser. Invited to appear on television, he is an instant success. Viewers are charmed by his good looks, his voice, and what they assume to be the prophetic nature of his banalities. At the end, after having achieved international reputation, Chance is seriously proposed as a Vice-Presidential candidate, just because he has no history and therefore no record of good or bad accomplishment that might affect the purity of his public image. His sole qualifications—and they are more than sufficient—are that "He's personable, well-spoken and he comes across well on TV."

It is to Kosinski's great credit that in treating material of this kind he avoided the temptation, which might have been overwhelming, to fall into the stereotypical anti-utopian stance made fashionable by Huxley and Orwell. He never provides a direct view of the sociological horror that is so clearly his true subject. Instead, he allows the tragicomic story of Chance to create, through its power of metaphorical suggestiveness, the effect of the actual existence of that spiritually anesthetized world in which such absurd events might well become commonplace. And Chance's story is so straightforwardly told, so barren of adornment, so evidently ingenuous that these very qualities preserve it from the charge of implausibility. One reads it as one might read a fairy tale, knowing that it is not a realistic description of life, but sensing also that it is a frighteningly real symbolic abstraction of life. For *Being There* exists simultaneously on the levels of fiction and fact, fantasy and contemporary history. It is a novel ingeniously conceived and endowed with some of the magical significance of myth.

Your Literary I.Q.

Conducted by David M. Glixon

THEIR MAJESTIES

You are requested by Anne McCaughey of Philadelphia to figure out to which sovereign each of these characters owed allegiance, and according to which author. If the reign is too hard, you can take shelter on page 59.

1. Constance Baynes ( )	A. Alexander I	a. Bennett
2. Eugene Bazarov ( )	B. Alexander II	b. Cervantes
3. Pierre Bezuhov ( )	C. Charles I	c. Dickens
4. Hans Castorp ( )	D. Charles X	d. Dumas
5. D'Artagnan ( )	E. George II	e. Hugo
6. Quasimodo ( )	F. George III	f. Mann
7. Rowena ( )	G. George IV	g. Scott
8. Becky Sharp ( )	H. Louis XI	h. Stendhal
9. Julien Sorel ( )	I. Louis XIII	i. Sterne
10. Dulcinea del Toboso ( )	J. Richard I	j. Thackeray
11. Uncle Toby ( )	K. Victoria	k. Tolstoy
12. Tracy Tupman ( )	L. William II	l. Turgenev

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOSS:
Richard J. Daley of Chicago

by Mike Royko

Dutton, 215 pp., $5.95

Reviewed by Dan Walker

■ A civil rights leader is talking about the Chicago "hydrant" riots in the summer of 1966: "We told [Mayor Daley] to turn on the hydrants, put spray nozzles on them, and start giving black people safe passage to pools in white neighborhoods."

Mike Royko, Chicago *Daily News* columnist and author of *Boss*, goes on:

> Now, there was a program, and Daley liked it. Give them water. He had a whole lake right outside the door. . . . City Hall . . . embarked on a crusade to make Chicago's blacks the wettest in the country. Portable swimming pools were . . . trucked in. Sprinklers were attached to hundreds of hydrants, and water was gushing everywhere. The city's department of planning mobilized to launch a long-range program of black wetness. The Chicago Park District joined in. So did the Fire Department. Suddenly the entire city administration was thinking wet. One cynical civil rights worker said, "I think they're hoping we'll all grow gills and swim away."
>
> Since the pools were an emergency measure, the city didn't have to bother with competitive bidding. So Daley's old . . . buddy, Fire Chief Quinn, brought a pool-builder friend down from Lake Geneva, Wisconsin, . . . and cut him in on some of Chicago's pool business.

That passage tells much of what Chicago and Daley are all about—superficial programs, an insensitive administration, government by crony, family-feeding at the public trough. It also says that, despite what Mayor Daley believes, Chicago is not Camelot. Nor will one million more bricks (or fire hydrants) piled on top of the previous one million bricks change anything more than the skyline. The hopelessness, the anger, and the frustration will grow rather than wane. The outs will remain the outs, the different will remain the different. And Daley will still believe in the bricks and the fire hydrants.

In his daily column Royko is as insightful as he is humorous, and in the first half of *Boss* his satire is, as usual, superb. Not until I had finished the book did I realize that the satire had somehow disappeared. One could no longer be amused about what is happening in Chicago. A city whose future is being mortgaged for political gain is not an amusing subject. The point Royko makes about the politics-as-usual approach was never more evident than in early March, a month before the mayoralty election. Daley openly defied a federal court order requiring that future public housing be located in white areas of the city—a blatant appeal to fearful white voters.

Boss is a well-directed, devastating attack on the mayor and his machine. But the criticism is never overstated; instead, the evidence builds and builds. Too many books on Chicago, such as Ovid Demaris's alleged exposé, *Captive City*, either exaggerate and distort or miss the real point. I know about the influence of the crime syndicate on politics in Chicago through my work as president of the Chicago Crime Commission. *Captive City* goes too far. It traces most or all of Chicago's ills to the syndicate's influence. And that is just not the case. By avoiding the sensationalizing of Chicago's problems, Royko has come up with a classic study of a big-city political machine and why we can do without it.

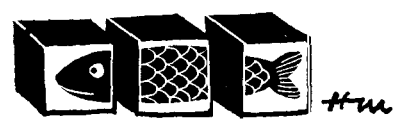
For those who may have wondered whether Daley's actions at the 1968 Democratic National Convention were aberrations, Royko provides the answer: They were not. They were as much a part of Daley's Chicago as the "wetting of the blacks," the cut on the boodle of the swimming pools, the insurance shakedowns by ward committeemen, the contractors' kickbacks to the machine, the hulking specter of the crime syndicate on the periphery of Chicago politics, the misdirected housing planning, and the incarceration of poverty-ridden blacks in sky-high concrete public-housing prisons. Daley's famous "cut the mike" gesture at the Convention was really no more than another order to his machine hirelings, except that it was done in view of a nation-wide TV audience, where public manners are usually more circumspect.

Royko states in his section on the machine: "Out of this vast amalgam of patronage, money, special interests, restrictive election laws, and organizational discipline emerges a handful of candidates [those slated by the machine] and they are what it is supposed to be all about." This slate-making procedure is the heart of the nondemocracy of Chicago. It does not permit the flow of fresh ideas and new approaches to government. The full weight of the 25,000-man apparatus and all the funds necessary—upwards of $1-million if need be—is unleashed to crush fellow Democrats challenging the machine. As a result, there have been only three contested Democratic gubernatorial primaries in the last thirty-five years. And, in addition to United States Senators, all Democratic state, Cook County, and city officeholders in that time were picked behind closed doors by a handful of power-brokers.

Even with all this, Royko says, "the machine never fails to run scared. For this reason, or maybe out of habit, it never misses a chance to steal a number of votes and trample all over the voting laws."

One conclusion that should not be drawn is that Daley is corrupt. It's just that his credo is, according to Royko, "Thou shalt not steal, but thou shalt not blow the whistle on anybody who does." And the scandals he lists bear that out.

Ironically, *Boss* assures Daley of his much-sought-after niche in history, though not as he perceives himself. When Daley faces a mirror, he sees a humble servant, a man dedicated to the betterment of Chicago, and perhaps the only one who could have accomplished what he has. Considering the limitations of the viewer, it is an accurate picture. But Royko's is a portrait of a pompous, petty, and vindictive man, a skilled politician who has taken a moribund machine and whipped it into the best of its kind, who has sold himself and his machine to all the power bases in the city, and who has managed to shift the burden of financing fundamental services, such as education and transportation, to the state legislature. Thus what funding Chicago receives is credited to Daley, while the Republicans are blamed for what Chicago doesn't get. It is also the portrait of a product of an isolated community with limited vision and



limited understanding, a victim of the same fears as those of his neighbors and, like them, a subscriber to the bootstrap theory for solving problems.

Often, in comparison with New York, Chicago is held up as a well-governed city because it has had few paralyzing strikes. That is essentially true. But the price paid in terms of the brutalizing of the poor is harrowing.

If *Boss* were a novel, the reader would be caught up in a study of power and evil. But it is not a novel. Royko is not concerned with the "why" but the "how." How is it that Richard J. Daley is en route to perpetuating himself as mayor for twenty years, and already planning his kingmaker role at the 1972 Democratic Convention (he has submitted an $800,000 bid to bring that convention to Chicago)? Royko tells how.

Dan Walker is vice president and general counsel of Montgomery Ward, author of "Rights of Conflict" (better known as the "Walker Report"), and candidate for Governor of Illinois in the Democratic primary in 1972.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Second Thoughts On Mayor Daley

by PERRY L. WEED

EXCEPT FOR THEIR BASIC CYNICISM, Mike Royko and Mayor Richard J. Daley are worlds apart, and each dislikes the other. Yet their backgrounds are not dissimilar. Both came from working-class families and were brought up in Chicago in typical white ethnic neighborhoods. Both worked hard and are self-made men.

In *Boss*, Royko appears to have forgotten the old neighborhoods, to have forgotten that the large majority of Chicagoans are immigrants or the children or grandchildren of immigrants. Chicago has more Polish, Bohemian, Lithuanian, and Greek Americans than any other American city. For Royko devotes only slightly more than two pages to describing the Chicago ethnic communities, and those pages are negative in tone. They are intended primarily to emphasize the self-containment of Bridgeport, the neighborhood in which Daley was born and raised. Royko offers little analysis of such ethnic communities, referring contemptuously to "white backlash country," "Gage Park blue-collar haters," etc. But it is the white ethnic voters who hold the balance of electoral power.

Richard J. Daley, who was elected in 1955 as a candidate representing the neighborhoods, has, however, sold out to political allies and the downtown interests—the fat cats of business, crime, and labor. Royko accurately identifies Daley's motive as power, and he amply reveals the mayor's exercise of it and the consequences.

Nevertheless, Royko is guilty of omission. He fails to consider the Chicago Irish morality that was engendered in Daley by his background. The mayor and his fellow Irish politicians do not judge their actions by ethical standards, but by the test of practicality. To them politics is a source of power to be used for individuals rather than in the public interest. Daley views sin as a personal matter, for which one is answerable to God. When members of his organization transgress in ways that threaten his political strength, he acts—but he rarely humiliates the transgressor.

Royko frequently oversimplifies. To him, Daley is all-powerful, his organization a monolith. But the situation is not so simple. Although Daley has enormous power and may well be the strongest local politician in the country, the running of Chicago's government is immensely complex. During the greater part of his tenure the mayor has been checked by a hostile state legislature from which the city of Chicago must derive all of its governmental powers. Numerous elective officials with whom Daley has dealt have not been under his control. In *Political Influence*, the best analysis and theoretical interpretation of politics in Chicago, Edward C. Banfield spells out the many obstacles encountered by Daley in implementing programs.

When Royko says that, in response to Martin Luther King's demands in 1966, "actually, all that was needed was for [Daley's] administration to do its job," he is being naïve. Public housing has always meant black housing, and Chicago's white neighborhoods have always opposed it. Union jobs for blacks have meant displacing white unionists. Improvement of schools would have required not only integration but higher taxes, and Daley has known that he would not survive a serious tax rebellion.

When the blacks became loudly militant in the 1960s Daley soon realized that a positive response was politically too risky, but much more significant was the counsel he received from his advisers: Chicago will be a black city in less than twenty years unless the flight to the suburbs is arrested and, to some extent, reversed. Daley's strategy has not included any serious efforts to improve race relations and thus to stabilize neighborhoods. Instead, he undertook to rebuild and relocate. Such activity resulted in highly visible accomplishments.

Royko says very little about Daley's perception of his role as party boss and mayor, which Daley sees as mediator of Chicago's pluralism. His ticket is balanced: Adlai Stevenson III (sent off to Washington as Senator and away from Illinois politics) for the reform vote, Allan J. Dixon for the downstate Illinois vote, Bernard Carey for organized labor's vote, Richard Elrod for the law-and-order vote and the Jewish community, Michael Bakalis for the Greeks, Bernard Korzen for the Poles, plus fourteen out of fifty aldermen and two out of nine congressmen for the blacks.

Daley perceives himself as a businessman, as one who keeps the city services functioning reasonably well, attracts investment capital, maintains the city's credit at a high rate (Chicago municipal bonds are rated AA), and keeps a solid middle class living in the city by making it attractive to them.

Royko says that hordes of blacks, nursing-home inmates, and low-income whites elect Daley every four years. Analysis of election returns reveals a much broader base of support. Royko uses the precedent of the Boy Scouts' sleeping in Chicago's parks as an argument that Abbie Hoffman and his counter-culture entourage should have been permitted the same camping grounds during the 1968 Convention. Mike Royko claims that the Democratic machine spends $300,000 in precincts alone during a major campaign. His proof: the Republicans say so.

The mayor is faulted for dismissing a police investigator friendly to his political opponent, who during Daley's toughest primary battle tapped his telephone. He is accused of being hawkish, yet Daley urged President Johnson to change his Vietnam war policy, and the mayor's rubber-stamp city council passed a resolution on May 14, 1969, calling for the immediate withdrawal of American troops from Vietnam. Ignoring these efforts, Royko accuses Daley of being a hypocrite because he did not serve in the Second World War (when he was thirty-nine years old and in public life) and because he did not send his sons to Vietnam.

A significant omission is Royko's failure to credit certain documented sources he undoubtedly has used, such as *Rights of Conflict* (the "Walker Report"), by Don Walker, *Dissent and Disorder* (a locally published report), and *The Chicago Journalism Review*.

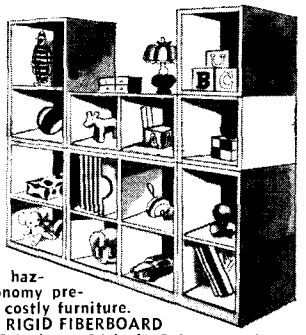
Royko's book is, in the final analysis, too personal, superficial, bitter, and simplistic.

Perry L. Weed, an unattached political researcher, is a self-employed trial and appellate attorney.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

STACKABLES

ONLY $4.95 PER SET OF 3 CUBES



Ideal where hazards or economy prevent use of costly furniture. Designed of RIGID FIBERBOARD on basic 12-inch or 14-inch Cube. Set Cubes side by side or on top one another to form room divider, wall or section for storage of books, toys, clothing, radio, documents, knitting—anything! Great for playroom, den, basement, attic. In Oyster White for use as is or decorate to taste. Set of three 12-inch Cubes $4.95 plus $1 postage. 3 Sets (9 Cubes) $14.95 postpaid. Set of three 14-inch Cubes $6.50 plus $1 postage. 3 Sets (9 Cubes) $18.75 postpaid. PEGASUS Dept. S-7, 175 Lauman Lane, Hicksville, N. Y. 11801.

NATIONAL
POETRY
FESTIVAL

JULY 6-14, 1971 A festival of poetry, poets, & students of poetry on the campus of Thomas Jefferson College, near Grand Rapids. Readings, workshops, poetry events, exhibits, &c. Early enrollment suggested. For bulletin: Poetry Festival, TJC, College Landing, Allendale, Mich. 49401.

CORSO · CREELEY · LOGAN
WAKOSKI · YOUNG · HALL
BLY · SANCHEZ · MACLOW
& MANY OTHERS

SUFFIELD WRITER-READER CONFERENCE
Suffield, Connecticut
June 27-July 3
Daily workshops in Writing for Films conducted by Hollis Alpert of Saturday Review and Filmmaker and writer Lewis Jacobs; Drama Seminar by Ken Jenkins, Associate Director of Louisville's Actors Theatre; Fiction by novelists Saul Maloff and Henry Van Dyke and Poetry by poet William Jay Smith. Marketing and Editing by editor (Athaneum) Dorothy Parker. Special lecturers Stewart Alsop of *Newsweek*; Jean Karl, Children's Book Editor (Athaneum) and authors Irene Kampen and Ladislas Farago. For brochure write Director, Jeanne B. Krochalis, Suffield Writer-Reader Conference, Suffield Academy, Suffield, Connecticut 06082. Scholarships available.

★CAPE COD WRITERS' CONFERENCE★
August 15-20
Courses: Fiction, Non-Fiction, Juvenile, Criticism (Music art, theater, and book reviewing.) Manuscript evaluation. Personal conferences.
Staff: Millie McWhirter, Elsa Russell, Richard Shaw, Leslie Moore.
Lecturers: Eileen Shnurr, *Redbook;* John Cutler, others.
For information, brochure, application, write to
Craigville Conference Center
Craigville, Mass. 02636

Save your money before you get it and you'll save for sure. Buy U.S. Savings Bonds through the Payroll Savings Plan. Just tell your company how much you want saved for you each payday in new bonus interest Series E Bonds. Sign up now.

MEMORIES

by Julian Huxley

Harper & Row, 296 pp., $8.50

Reviewed by W. R. Smith

■ To Americans the Huxley family is a phenomenon. Nothing like it exists on this side of the Atlantic. Several pages of the British *Who's Who* are devoted to living members of the tribe, with Julian Huxley's listing alone taking up three-quarters of a page. Grandson of Darwin's champion, T. H. Huxley, and grandnephew of Matthew Arnold, he followed in the footsteps of both by writing poetry and popularizing "science." In *Memories*, covering his life through World War II, he endeavors "to show that embracing inquisitiveness and widespread curiosity can bring their own rewards."

In thus exhibiting his life for emulation, he reminds one of Henry Adams, who in *The Education of Henry Adams* exhibited his own for avoidance. Adams, as a member of one of the few families we have had that might be compared with the Huxleys, found the lack of a standard for success in America an insuperable personal and social problem. No matter how many "successes" a man might pile up, he was still constantly on trial.

Such a problem seems never to have occurred to Julian Huxley. He has, of course, been a prodigious worker all his life. His positions and publications add up to enough for two or three active men. That he started at the age of seventy-nine on an autobiography which will take two volumes shows that his drive has not flagged. But it was not a drive that would "get him somewhere," as it would an American; having been born a Huxley, Julian was already there. And that assurance led him to fight all the harder in the war against error his grandfather began.

In *Memories* he looks upon himself as a phenomenon whose "causes" need to be established. The genes having "skipped a generation," he inherited his "Huxley grandfather's determination and dedication to scientific truth" and his "Arnold grandfather's instability of temperament." He takes great pride in his precocity, having "learned to read by myself when I was four." He dates his beginnings as a scientific naturalist from his first conscious memory: that of noticing a fat toad while walking with his nursemaid. He cannot pass up the opportunity to recall his "early interest in conservation": To the essay question on the Oxford scholarship exam, "What would you do if you had a million pounds?," he "suggested buying up as much as possible of the unspoilt coastline of Britain." The Arnold side asserted itself from time to time, as when Huxley won the Newdigate Poetry Prize, but "so far as I know, I am the only winner of the Newdigate to have spent the prize money on a microscope." The climax came at the Darwin centenary:

> I thought of my grandfather defending Darwin against Bishop Wilberforce, of the slow acceptance of Darwin's views in face of religious prejudice, and realized more fully than ever that Darwin's theory of evolution by natural selection had emerged as one of the great liberating concepts of science, freeing man from cramping myths and dogma, achieving for life the same sort of illuminating synthesis that Newton had provided for inanimate nature. I resolved that all my scientific studies would be undertaken in a Darwinian spirit and that my major work would be concerned with evolution, in nature and in man. This was not so much a turning point in my career as a crystallization of my ideas, a clear vision and inspiration which I can truly say remained with me all through my life.

The tone is religious. During the ceremony the novice took his vows, and nothing ever changed his commitment to his grandfather's view: that men must recognize what he regarded as the Truth. Evolution by natural selection was elaborated in his thinking by eugenics, and he attempted to start a movement for evolutionary humanism; but his feeling of moral obligation to preach the word has never lessened.

Shortly before Huxley made his confession of faith and launched into his career, Henry Adams's *Education* was published, recording his amazement at the disappearance of religion during the last half of the nineteenth century. If defined as a state of mind—the desire to believe—religion reasserted itself in Huxley in the twentieth century. Throughout the tragic public events of our time and, even more important, throughout the painful experiences of his private life—his younger brother's suicide and his own recurrent struggles with incapacitating depressions—Huxley maintained his faith in the Darwinist theory.

Perhaps this faith made possible the quantity of his publications and other work. But perhaps also his conviction of what the solutions would look like prevented him from seeing what the questions were. For example, when confronted with the *cire perdue* method of bronze-casting in some masks he came across in Nigeria, Huxley reasoned that it must have been brought south across the Sahara. In a footnote he recognizes that the latest studies argue for the indigenous nature of the bronzes but still, for him, "*cire perdue*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

is a very complicated business, and I find it hard to believe that it was independently developed by African Negroes, however cultured."

Huxley's remembrance of H. G. Wells seems like a summing up of himself as well, of how he would like to be remembered:

> . . . a truly extraordinary person, omnivorous of knowledge, prodigal of ideas, yet with strange gaps in appreciation; gay but not malicious, never weary of embarking on some new panacea, some new adventure of mind or body, but quick to anger at the slightest obstacle to his projects, or bruise to his concept of himself, his dedication to a high ideal.

Perhaps only an American would be churlish enough to point out that a high ideal is not enough in a life devoted to science. Scientific investigation must explain phenomena rather than justify dogma.

W. R. Smith had an opportunity to observe Julian Huxley closely while covering the 1959 Chicago Centenary of "The Origin of Species" for a Chicago newspaper.

THE STORY OF A HUMBLE CHRISTIAN

by Ignazio Silone
translated from the Italian
by William Weaver

Harper & Row, 206 pp., $5.95

Reviewed by Emile Capouya

■ The genius of Ignazio Silone lies in his faculty of treating with the world not through an intercessor—some political, social, or psychological theory—but directly, and on the simplest terms. In this scholastic age, when every activity has a theory to explain and obscure it, so ideal a Protestantism on the part of a cultivated man is bound to appear perverse or disingenuous. The human preoccupations of Silone's books scandalize our sophisticated humanism; they are as unseemly as an outburst of religion within the church. Just such an untimely intrusion of the spirit is the theme of *The Story of a Humble Christian.*

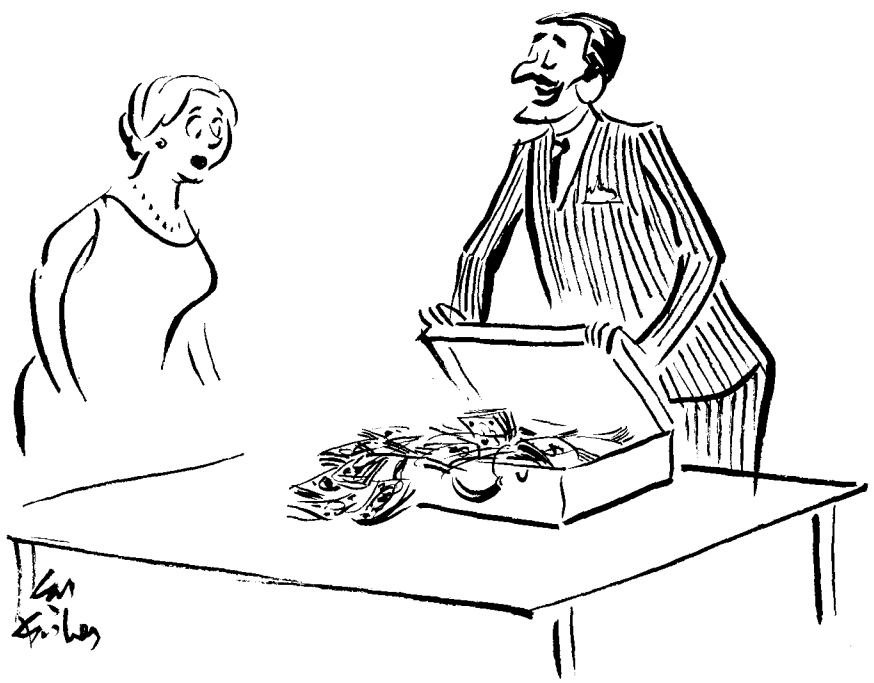
The author is well aware that he is in a false position among the schoolmen of the scientific era. In the introduction to this powerful work, entitled "What Remains," Silone says: "Now it's clear that I'm interested in the fate of a certain type of man, how a certain type of Christian fits into the machinery of the world, and I wouldn't know how to write about anything else." The Christian he has in mind is the man often miscalled saint, prophet, or mystic—the man who sees what is real and declares it. Direct and simple, how can he help but antagonize orthodoxies and institutions? Silone has himself passed through two great orthodoxies, official Christianity and official Marxism, and that experience has led him to certain conclusions about the nature of our business as men. He closes the introduction with this passage:

> What remains then is a Christianity without myths, reduced to its moral essence, and a great respect but very little nostalgia for what has been lost along the way. What else? After careful consideration, and in order to omit nothing, I might also say: there remains the *Pater Noster.* In the Christian sense of fraternity and an instinctive devotion to the poor, there also survives, as I have said, the loyalty to socialism. I am well aware that this term is now used to mean the most odd and contradictory things; so I am forced to add that I use it in the most traditional sense: an economy in the service of *man,* not of the State or of any policy of power.

These reflections, presented by way of apology for the author's historical concerns, are justified by the work that follows. *The Story of a Humble Christian* is a long play—technically, I suppose, a closet drama, though I am persuaded it would do splendidly on the stage if a director could be found who would take his inspiration solely from its language, and actors who would speak their lines like artists, with sober attention to the words and to the spirit of the tale. The English text, by Mr. William Weaver, more than adequately conveys that spirit, though Silone's plain and vigorous style is infinitely more difficult to reproduce in a translation than a more elegant, more bookish prose would be. The reader can get an idea of the problems Mr. Weaver faced from the one presented by the title itself, *L'Avventura d'un povero cristiano.* He wisely chose to render *avventura* in this instance as "story," but then fell into an expression that has sanctimonious, pursy overtones. "The Story of a Poor Christian" would have served all the author's intentions, I should think.

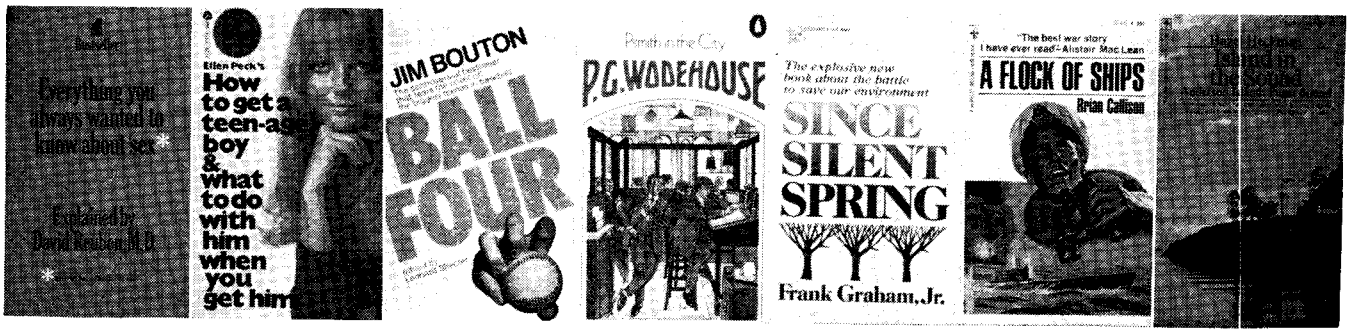
For the poor Christian in this case was the fourteenth-century monk Pietro da Morrone, summoned to be Pope by princes and prelates who chose him in place of those worldly cardinals whose fortunes were too closely identified with one or another of the contending political factions. They knew him to be simple. They could not imagine the pitch of heroic stubbornness to which his simplicity might rise. It took them less than three months to discover that his nature could not lend itself to the conventional fictions summed up by "the reason of state"; he was Christ's vicar, he would have all things holy in Christ's church, even to refusing the blessing of the Prince of Peace to the troops of Charles II on the eve of an expedition against Sicily: "I cannot bless any warlike enterprise." On his election, the Franciscan friar and poet Jacopone da Todi had sent him the famous rhymed epistle that begins, *"Che farai Pier da Morrone?"* "What will you do in that trial of strength?" In three months of office, Celestine himself was convinced that he was doomed to helplessness and

(*Continued on page* 41)



"Boy, do I have a friend at Chase Manhattan!"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED


Everything you always wanted to know about sex*
Explained by David Reuben M.D.
Ellen Peck's
How to get a teen-age boy & what to do with him when you get him
JIM BOUTON
BALL FOUR
P.G. WODEHOUSE
The explosive new book about the battle to save our environment
SILENT SPRING
Frank Graham, Jr.
"The best war story I have ever read"-Alistair MacLean
A FLOCK OF SHIPS
Brian Callison

PICK OF THE PAPERBACKS

You don't have to like baseball to be a Jim Bouton fan. In fact, some of his former teammates might say it's better that way. His best-selling *Ball Four*, just out in paperback (Dell, $1.25), could have been titled "Foul Ball" for its free-swinging hits at coaches, managers, and front-office boys, not to mention other players. Ask Mickey Mantle what he thinks of Jim Bouton and he'll answer, "Jim who?" while Elston Howard insists, "He's been angry at me ever since I decked him." "Yeah," said thirty-one-year-old Bouton in New York recently, "how come no one has said a word to me personally about the book? I thought someone would say, 'Bouton, you bum,' but so far not a word."

The Peck's Bad Boy of baseball grew up in suburban New Jersey and Chicago, where, like most kids, he played sandlot ball and went to big-league games. "I was in heaven at the Polo Grounds, really part of it—the green grass, the scoreboard changing, the Crackerjacks, the whole great scene. I still like the older parks, like Fenway, where the fans are right with you, rather than that new stadium in Washington where there's everything but a moat separating the player from the crowds." As a boy he was typical: "I had everything—acne, braces, and, worse yet, I was short. I was the squirrel of All-American kids." He was scouted anyway for the minors, and eventually joined the Yankees, for whom he pitched twenty-one winning games in 1963 and eighteen in 1964, as well as two in the World Series. After that, his fast ball cooled and he was shipped back to the minors, where he perfected his knuckleball and got repromoted to the majors—the Houston Astros. "After eleven years of pro ball I guess the biggest thrill was still the first day I put on my Yankee uniform to sit in the dugout. I tried to look serious, but this big silly grin kept creeping up."

Bouton grew up with the usual mystique of fair play, team spirit, all for one and one for all. "I thought the whole sports world was Chip Hilton. He was the kid with the yellow jalopy who worked in a soda shop to support his widowed mother, and gave off the winning basket to his teammate. You know what I learned? There ain't no Chip Hilton."

So it wasn't long before Bouton became known as the oddball with the knuckleball. "Baseball's funny. It's about ten years behind other sports. Basketball is largely a city game, while football gets its players from the colleges. Baseball is still a rural game. It's run by the country boys from Waycross, Georgia. There are still no beards in baseball."

Bouton's free-wheeling style is just about perfect for his new job as sports broadcaster for New York's ABC-TV, where, he says, he tries to give the sports news so it doesn't sound like battle reports. He's funny, witty, and, dressed in blue velvet trousers and bright striped shirt, he's even adorable. Recently he did a tour of spring training camps for his broadcast. "There I was back in Houston with my old Astro buddies. They let me put on a uniform and run around. When everyone was sitting in the lockeroom in their grubby underwear I was getting into my suit and tie. Boy, there's nothing so bad as an ex-athlete. It was time to go."

Rollene W. Saal

Fiction

Sinclair Lewis called P.G. (for Pelham Grenville) Wodehouse "the master of the touchingly inane." Now that Wodehouse is celebrating his ninetieth birthday with the publication of his seventy-sixth book, let's look back, way back to 1910, when he introduced one of his daffiest young men, Psmith. The zany hero of *Psmith in the City* (Penguin, $1.25), and, five years later, *Psmith Journalist* (Penguin, $1.45), he first upends London's financial establishment before going on to do a little gentlemanly muckraking. The Hon. Bertie Wooster and Jeeves were still around the corner.

Since everyone seems to be feeling nostalgic for the days that were, how about a hefty best seller from the Thirties, Rachel Field's *Time Out of Mind* (Signet, $1.25)? Belonging to that never-never land of true romance and pure love, the story takes place Down Maine, where a young servant girl devotes her life to the seafaring Fortune family, especially their son-the-composer. No greater love has she, and it makes a swell book for a spring day.

There's not much romance in *All on a Summer's Night* (Popular, 75¢), by Maurice Edelman, but there's plenty of sex. Edelman, an Englishman who usually sets his novels in the shadows of Parliament, has written a touching story about a woman who, married to an older tycoon, dallies with her son's friend.

Brian Callison's *A Flock of Ships* (Berkley, 95¢) is the kind of warships-at-sea book that I generally pass. But this is a terrifically suspenseful tale, told from the pages of a water-logged journal, about U-boats in World War II and a mysteriously abandoned British ship. The mystery holds right up to the briny end.

Outdoors

This is the right time of year to read *The Best Nature Writing of Joseph Wood Krutch* (Pocket Books, 95¢), a collection of pieces by the naturalist writer whom William Cullen Bryant might have had in mind when he wrote, "To him who in the love of Nature holds/Communion with her visible forms, she speaks/A various language." Krutch, who died last year, listened, and he communicated better than just about anyone else the quality of nature's relationship to man. This compendium reflects his keen perception of detail, from the voice of the peeper, an inch-long frog who announces more clearly than any turtle that winter has passed, to the moonlight revels of otters and hares. In his later years Krutch lived in Arizona, and his *The Voice of the Desert* (Morrow, $1.95)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

makes that arid terrain seem as vibrant and life-charged as the Amazonian jungle.

Krutch called *Desert Solitaire* (Simon & Schuster, $2.95), by Edward Abbey, "a passionate celebration . . . a hymn of hate. Eloquent, bitter, extravagant." This intensely personal book tells of the author's three years as park ranger in southeast Utah, where he lived, twenty miles from the nearest neighbor, in a dominion of rock-carved wilderness. Abbey, who insists he is a humanist, says he'd rather kill a man than a snake. You might not want to meet Abbey, but you surely want to read him.

Ballantine Books, in conjunction with the Audubon Society, publishes some first-rate nature writing, such as John and Mildred Teal's *Life and Death of the Salt Marsh* ($1.25), a lucid, factual, poetic when need be, depiction of the complicated life cycle of the green fringe separating land and sea from Newfoundland to Florida. Perhaps nowhere is man's casual destruction of nature so evident as in this North American borderland.

For Hazel Heckman, Anderson Island, in Puget Sound, with its solitude and traditional American virtues, is a kind of personal paradise. *Island in the Sound* (Ballantine, $1.25) tells how she went there as a visitor but stayed as a devotee.

Rachel Carson's *Silent Spring* created such a furor that another book was needed to assess its impact. In *Since Silent Spring* (Fawcett Crest, 95¢) Frank Graham, Jr discusses the controversy with irate pesticide manufacturers, and puts the entire pollutant problem into perspective.

Also noted: Victor Scheffer's *The Year of the Whale* (Scribners, $2.45), winner in 1969 of the Burroughs Medal for the year's best book on natural history, follows the course of an inscrutable sperm whale more closely than Captain Ahab, and *The Year of the Gorilla* (Ballantine, $1.25), by George B. Schaller, relates a young American scientist's experiences among the apes of Africa's high rain forests.

Here and There

It's not too early to put aside those books that require a summer vacation's worth of time to read. One of them (actually, four) is Winston S. Churchill's *Marlborough: His Life and Times* (Scribners, 4 vols. $2.65 each; $10.60 boxed set), recently presented on television's *Masterpiece Theatre*. Here's the written word, edited from the original six volumes by Henry Steele Commager, on Churchill's illustrious ancestor, a military genius and statesman extraordinary.

Don't take me out to the ball game; I've had quite enough, browsing through *Official Major League Record Book* (Fawcett, $1.25) which, to give the publisher his due, does what it promises by providing a dazzling array of facts, figures, and percentages, on and off base. Not exactly readable, it's breathtakingly encyclopedic.

I much preferred Bernard Malamud's wonderfully original baseball novel, *The Natural* (Dell, 95¢), in which the game and the guy assume mythic proportions, as if some immortal gladiator were pitted against malevolent forces in and out of the arena.

One of the funniest titles with contents to match is advertising man Jerry Della Femina's *From Those Wonderful Folks Who Gave You Pearl Harbor* (Pocket Books, $1.25), which was one eager adman's selling slogan to promote Japanese TV sets. Subtitled more accurately than most, "Front-Line Dispatches from the Advertising War," it's a hilarious, scary, hyperthyroid view of the new hucksters.

Another title I couldn't pass by is *How to Get a Teen-Age Boy and What to Do with Him When You Get Him* (Avon, 95¢). I don't want one, but for those who do, author Ellen Peck deals out "Some specific *techniques* for getting into those uncrashable crowds, carrying on conversations, finding, figuring out, and flirting with boys. . . ."

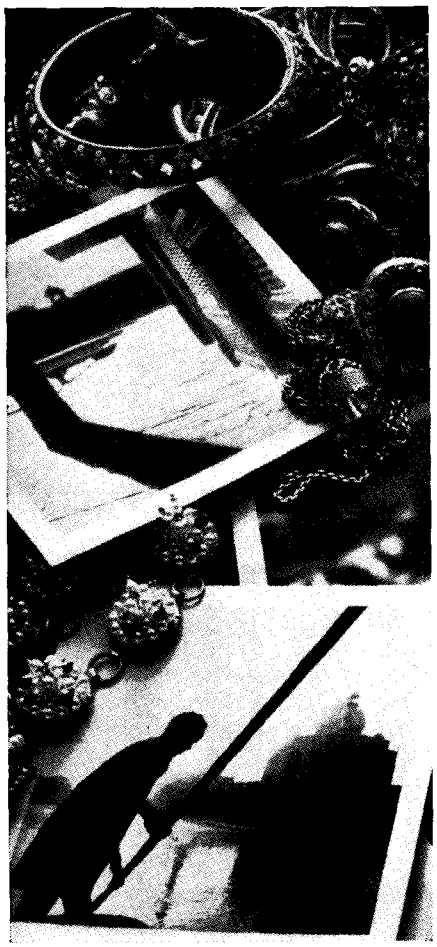
Which brings us to *Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)* (Bantam, $1.95). Dr. David Reuben delivers the goods in this pretty fair book. Well-organized and comprehensive enough, it answers some questions no one I know even thought to ask.

What at first appears to be the newest in Women's Lib books, Oliver Jensen's *The Revolt of American Women* (Harcourt Brace Jovanovich, $4.95), actually turns out to have been written nearly twenty years ago. Here's a more witty than nostalgic album, with over 450 photographs ranging from New York socialite Alice Austen's turn-of-the-century portraits to a splendid candid gallery of suffragettes and flappers, WACs and co-eds. Combined with a good strong text, they reveal not only the American woman, but the whole shifting cultural scene.

Leonard Maltin's *Movie Comedy Teams* (Signet, $1.50) reminds us, if we need reminding, of how funny some of those wacky duos and syncopated trios—Laurel and Hardy, Abbott and Costello, the brothers Marx and Ritz—really were.

"Sure it beats walking, but we'll never get there."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Let us show you India. It's another world.

Who can show you the astonishing world of India's beauty better than Air-India.

We've a whole range of rich rewarding tours at bargain prices starting from $654 for 17 days up to our height-of-luxury tour; 29 days at $2190. Prices include your round-trip flights on gracious Air-India, all or some meals, accommodations and generous extras.

But why not find out more; just snip the coupon and mail, and of course talk to your travel agent.

AIR-INDIA

666 Fifth Avenue, New York, N.Y. 10019

Please send me free your fascinating new fact-packed brochure on tours to India.

SR 1424

Name

Address

City

State, Zip

Telephone

My travel agent is

TOUR PRICES BASED ON ROUND-TRIP GROUP ECONOMY AIR FARES FROM N.Y.

Booked for Travel

Horace Sutton

Source Hollandaise

UP IN THE BURBS, on the far side of the soot line in New York, where I am in sometimes residence, the tulips are beginning to elbow their way upward toward a late spring audition, leading me to wonder how things are going back there in Haarlem. I left at least 17,000 acres of cultivated tulip bulbs to their own devices last fall, and I can only assume they muddled through the Dutch winter without too much incident. Haarlem, about which I shall have some words anon, is the capital of North Holland. It spreads out flat toward the bathing station at Zandvoort, and it is at the foot of the dunes, where the earth begins to get sandy, that the bulbs bloom in tulip heaven.

It may no longer be possible to travel by taxicab across Manhattan, a piece of real estate to which the Dutch once held title, without applying for a short-term loan, but things are still sensible in the old country. In Amsterdam, the Dutch issue a colorful folder inviting tourists to engage taxis for sightseeing, and, indeed, one can journey halfway across Holland for the cost of a cab ride halfway across New York. A three-hour foray from Amsterdam to Haarlem, thirteen miles from town, costs a flat $17 for the cab. The driver swings dunewards to Vogelenzang for a visit to the Frans Roozen nursery, which has been coaxing tulips out of the bogs since 1789.

The Roozen people have also planted the countryside with signs that say Tulipshow, leading the way to the 100-acre exhibition field that has been decorated with waterfall, windmill, and splashing fountain. The Tulip-Garden, an enterprise of John van Grieken, opposite the church in Vogelenzang, has pool-table lawns, beds of flowering bulbs, greenhouses growing bizarre breeds, and pheasant and flamingos, for all one knows imported from Bonaire in the far-flung Dutch empire, which includes the Netherlands West Indies. For those who would give illustrated talks to the Wichita Garden Club later in the season, the management provides equipment to make films and slide titles.

Like so many exotic commodities, tulips came out of the mysterious East and were imported from Constantinople and the shores of the Levant in the 1500s. The Dutch became manic over the bulbs and the speculation raged until it became a pox, which historians called tulipomania. Before the bidding was done, single roots had changed hands for more than 2,000 guilders, more than $500 by today's conversion rates and doubtless many times those of hundreds of years ago. It reached its height in 1637, and, like all booms, it burst leaving the wreckage of bankruptcy strewn all over the polders. The state decreed speculation illegal, and tulip culture became a pillar of Dutch trade like cheese making, diamond cutting, and herring eating. All are on display for the burgeoning tourist industry. Arthur Frommer's little handbook called *Surprising Amsterdam*, put out by KLM, carries a map of Amsterdam's herring stands. Visitors are fetched to Edam, to Alkmaar for the frequently photographed weighing of the cheeses, to Aalsmeer for the flower auction ($8.50 by cab), and a look at Europe's largest greenhouse. Next door to the auction, A. P. Hoogendoorn continues to make *klompen*, or wooden shoes. They are still worn in Holland for wet work, especially by gardeners, but they are popular, too, with brewers, zoo keepers, butchers, doctors, nurses, reed cutters, oyster bed workers, and souvenir collectors. If Swedish clogs can capture fashion's fancy, as they did last year, who is to say that there might not be a future for the Dutch *klompen*?

Vogelenzang, should one be more of a tulip watcher than a cheese sniffer, is hard by the North Sea beaches, a favorite sun terrace for neighboring Germans who can whistle in to nearby Schiphol Airport from Frankfurt in about the same time as businessmen flap up and down the air corridors between New York and Washington. Earlier Germans who came during the occupation pretty well cleared the lands in order to have an open field of fire should the Allies have tried a landing in those parts. The field of fire still remains clear, for the most part, excepting Zandvoort itself, where high-rise hotels have risen and a zealous promoter has installed a porpoise show and a collection of old cars.

While the Dutch zoning has lapsed at Zandvoort, it is in strict force in Haarlem, where a national monuments committee keeps a sharp watch on some 4,000 buildings that remain from the sixteenth, seventeenth, and eighteenth centuries. Collectively, they impart a genuine *vivant* air of antiquity to Haarlem, for the city is not a museum in the Williamsburg or Stockbridge sense, but a warm and bustling

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Khajuraho-Oct.30

...ing figures everywhere.
...s timeless love.
...Yet as if I have stumbled on
...secret.
I remember the gentle, modest women I have met.
How different these demanding bodies that twine and twist in every conceivable attitude of love.

Khajuraho.
The very word is like an incantation transporting me back into the 9th century.
Yet only an hour's plane trip away from modern, lovely Delhi.

Jaipur-Nov.5

Jaipur is like a city that blushes.
All pink.
I find it a very pretty town, set like an oasis in the arid Rajasthan Desert.
Took an elephant "taxi" up to the Amber Palace. A fortress set high on a hill.
And it is not made of amber.
Beautiful tie and dyes, enamelled jewelry.
Everywhere in India, I am waited on hand and foot.
In some places, unexpected luxury.
In others, spartan fare. But all so worthwhile.
So much to see.

See India. It's another world.

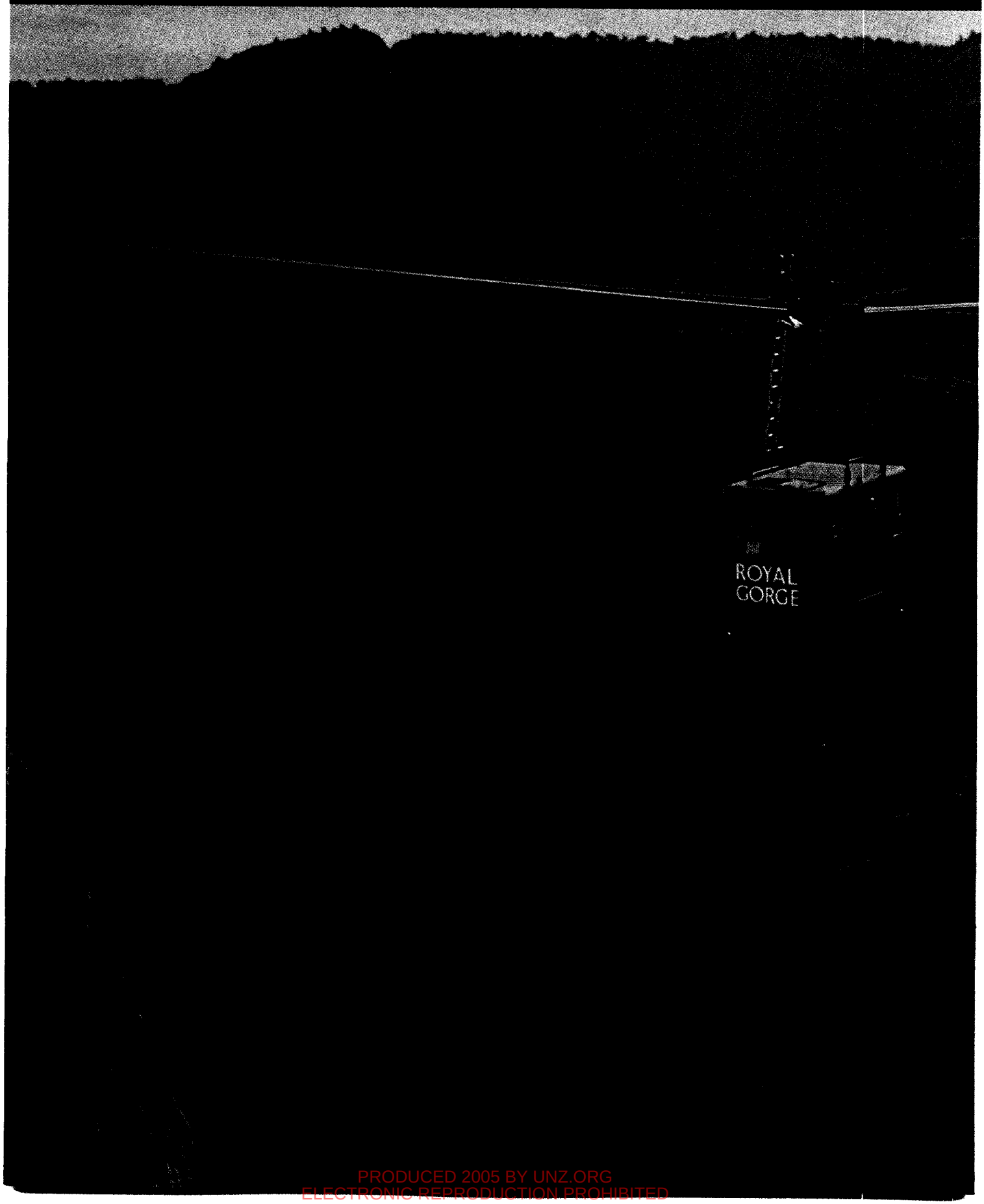
For information please contact The Government of India Tourist Office, N.Y., 19 E. 49th St.; Chicago, 201 N. Michigan Ave.; San Francisco, 685 Market St. Also Canada; Mexico.

Name _____
Street _____
City _____
State _____ Zip _____
My Travel Agent is _____

Art objects courtesy of SONA
The boutique of India

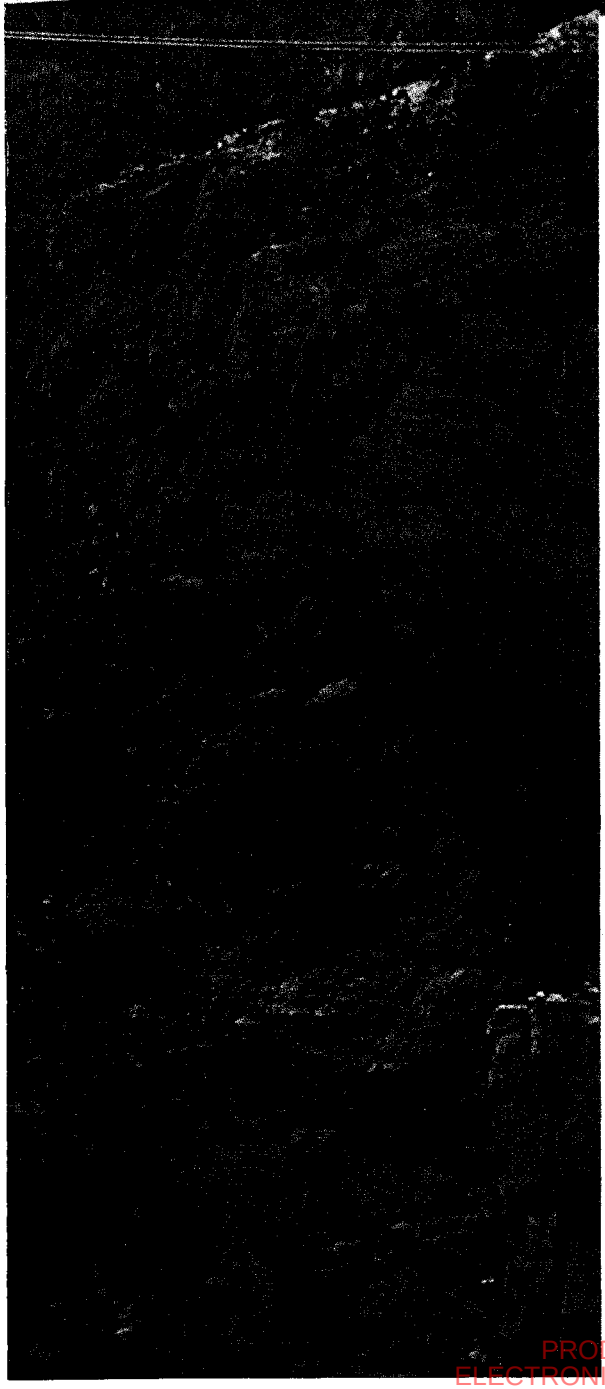
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

What is U.S. Steel doing to



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

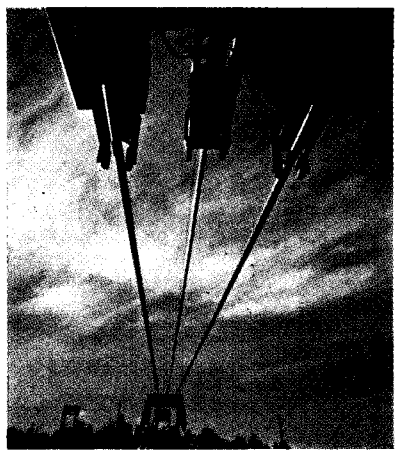
put more fun in your leisure?



For one thing, we helped build a railroad in the sky.

It carries 35 passengers from one rim of Colorado's Royal Gorge to the other—half a mile across and 1200 feet above the roaring Arkansas River.

The tracks are slender steel cables, less than an inch and a half thick, made for just this purpose by United States Steel. They weigh six tons each.



The ride along them is smooth and silent. And because the cables are overhead, they don't block the spectacular view. The car rides on two cables, but just one of them could support it. Matter of fact, one cable could support 20 fully-loaded cars.

Our steel cables add to your fun at ski resorts, too.

At Aspen Highlands, not far from Royal Gorge, all the lift ropes are made by U.S. Steel. The main lift, shown, takes you to an altitude of 11,500 feet.

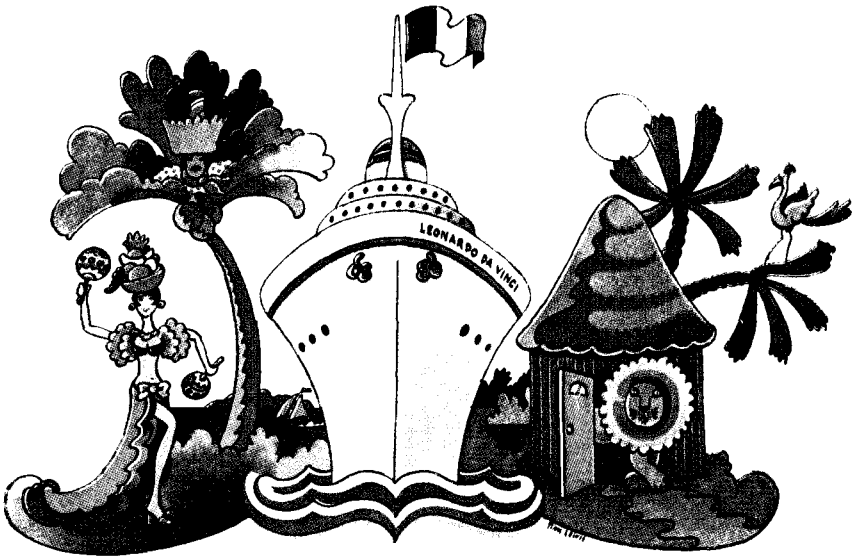
On sky trains and ski lifts, elevators and inclined railways, in places you might not realize, you ride safely along a U.S. Steel cable—one way we put more fun in your leisure.

United States Steel, Pittsburgh, Pa. 15230. USS is a registered trademark.

We're involved.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

50 days of Africa, South America and the Caribbean with "Italy" thrown in for free.



Wouldn't it be wild to explore Africa by day and swing with an Italian atmosphere by night. Well, that's what our African Safari Cruise is like.

For 50 days you can enjoy adventures like you've never known. Swing to the beat of Bossa Nova in South America. Explore the growing cities of Africa. Shop in the fantastic markets of the Caribbean.

And each time the sun sets, the most glamorous night life of Italy begins. Imagine dancing till daybreak off the shores of Angola. And sipping Asti Spumante between St. Thomas and San Juan. You'll feel just like you're in Italy.

It's a three-continent adventure of a lifetime. And only Italian Line can show it to you in a luxurious safari fashion. Because enjoying life is one of our native traditions. And no matter where we go in the world, our customs never change.

Ask your travel agent about Italian Line's African Safari Cruise, leaving New York January 4, 1972, via the ss Leonardo da Vinci. He'll be glad to give you all the information and make arrangements for you. Or write Italian Line, One Whitehall St., New York, N.Y. 10004. Phone: 212-797-7000.

Italian Line
African Safari Cruise
ss Leonardo da Vinci.
Country of registry: Italy.

Chess Corner No. 160

When considering deft debuts, one naturally thinks of that devised by the late Pierre Mora, the amiable French chessmaster and inventor of the gambit against the Sicilian Defense that carries his name. A cursory judgment is that the deployment is sound and its inherent pawn "sack"—the exchange of material for time and space—is reasonable. To prove the point with a concluding QED, however, is to assume an almost impossible burden, beyond the bounds of reason.

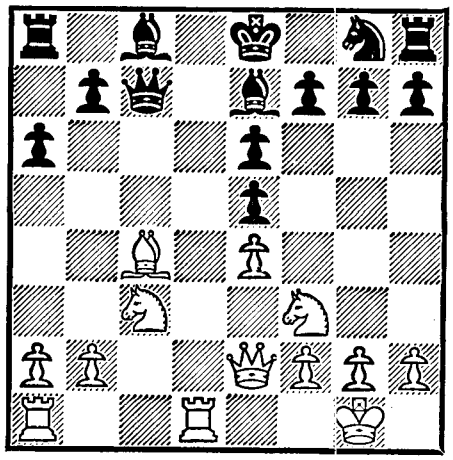
In the first place, it would be necessary to recruit and employ a retinue of grandmasters whose task it would be to experiment and test all variations, including sub and sub-sub ones. Beyond that, it would require a Maecenas with vigorous zeal to administer the campaign.

The appended game, played by mail, certainly points up White's virtues. Before long, he is in command of squares for knights, files and ranks, where Black is vulnerable. And Black's king is the butt of White's heavy artillery.

White's twelfth move is out of this world, beautiful and profound. It is, however, reminiscent of Tartakover's commentary. "The move is there, but you must see it!"

MORA GAMBIT

Tilliette Giacomelli		Tilliette Giacomelli	
White	**Black**	**White**	**Black**
1 P-K4	P-QB4	6 B-QB4	P-K3
2 N-KB3	N-QB3	7 Q-K2	P-QR3
3 P-Q4	PxP	8 O-O	B-K2
4 P-B3	PxP	9 R-Q1	Q-B2
5 NxP	P-Q3	10 B-B4	N-K4
		11 BxN	PxB



12 B-N5ch	PxB	15 R-B7	Q-R5
13 NxNP	Q-R4	16 Q-Q3	P-QN3
14 QR-B1	P-B3	17 P-QN3	QxRP
		18 Q-Q8ch	Resigns

—Al Horowitz.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

community of some 175,000 burghers.

There may be more of Frans Hals on view in the Rijksmuseum in Amsterdam, but Haarlem was his hometown. The *hofje,* or almshouse, where (so some historians say) Hals spent his last years, has been artfully restored and revitalized as the Frans Hals Museum, and its walls are hung with eight enormous paintings, among them the Governors of the St. Elizabeth Hospital looking like the label off a box of Dutch Masters cigars. Hals's mammoth paintings of Civic Guards seem like a seventeenth-century version of today's popular practice of posing for a group photograph before the class is graduated or the unit is deactivated.

From the outside, the Frans Hals Museum is one more house in a uniform row on the Groot Heiligland, which the local boosters like to call "The Most Beautiful Street in the West." With its brick walls, seventeenth-century houses, antique street lamps, and soft curving line, it is indeed an artful relic, but no less antique than the Grote Markt, a magnificent square that is a northern contender to St. Mark's in Venice. Its tree-shaded café tables and old, stepped, gabled roofs aside, the square is commanded by the church of St. Bavo, which was restored in the Sixties to its former glory. The tower is made of lead and wood, and some of its bells are imitation, but the steeple soars splendidly toward the heavens, nonetheless, and as a city treasure, it is no less revered than St. Bavo's organ, which peals twice weekly in concerts offered by the city to visitors and citizens. The organ is more than 200 years old, has 5,000 pipes and seventy stops, and, as one is reminded locally, those who marveled at it have included such passing musicologists of note as Mozart and Handel.

I wish I could tell you of a seventeenth-century Haarlem guesthouse hung with Halses and brimming with tulips, but the pickings are lean if one is to consider lodgment in the heart of all this preserved antiquity. On the other hand, transportation is so easy and choice so wide, one would do better to stay in Amsterdam, which is but a short roll away. *Everybody* has a hotel in Amsterdam—Hilton, Howard Johnson, Arthur Frommer, the Esso motor oil people, and coming soon an entry from Japan, put up by the Okura, which is spreading the excellence of its hotel in Tokyo to diverse compass points.

It is not to say that Dutch hotels do not survive in Amsterdam, for there is the Amstel, whose architecture is in the *leitmotif* of the many-gabled Rijksmuseum, and the Hotel de l'Europe in the middle of all the hurly and the burly downtown, looking at the tower of Mint Square. The Amstel seems to attract the royalty both regal and Hollywood, who seem to prefer its location aloof from the center of town. The Hotel de l'Europe survives on the reputation of its restaurant, an elegant haven of starched napery, waiters in tails and boiled shirts, diplomats wooing diplomats, businessmen impressing customers hopefully appreciative of discerning taste, travelers in search of the flaking image of the Old World, all of them hanging in a glass box suspended over a canal.

The intestinal snarl of traffic necessitated by the maze of streets, cars, bridges, and canals in downtown Amsterdam makes it difficult to find cabs in front of the Hotel de l'Europe, but on the other hand it is only a short walk to almost anything in the center of the city. As is its custom, Hilton placed its hotel, a modest and tasteful endeavor, away from the city center. The aspect is pleasant, cabs are easy and inexpensive, and there is an assortment of places in which to drink and dine on the premises. The bar, named after Henry Hudson's *Half Moon,* is shaped like a crescent and looks out on a suburban canal, a peaceable scene in which to sit and sample a dollop of *genever,* the Dutch gin that one takes neat and that will heat the soul quicker than a lighted can of Sterno. Beef and steak stud the menu in the dining room, but one can find a few local tidbits: smoked eel, North Sea sole, poached turbot, and—need one mention?—sauce hollandaise.

In my own culinary adventures downtown, I skipped the Bali, so widely touted as a tourist haven for Indonesian food, in favor of the Restaurant Indonesia in the Hotel Carlton on the Muntplein. It reminded me in a way of Hong Kong, where one has to persevere through the lobby of an undistinguished office building in order to reach that gastronomic treasure that awaits on an upper floor. The Restaurant Indonesia turned out to be a white hall trimmed with gold, the tables set by large windows. *Nasi goreng* and *bami goreng* are the familiar luncheon dishes, and the *rijstaffel,* served at dinner, comes in two sizes, $4 and $5. The waiters are Indonesian, the *sambal* is hot, the Dutch beer is cold, and what more could one ask, except perhaps that it be served in a welter of flowers, pretty girls, and statuary that one might find were the same meal served somewhere west of Sanur.

The Black Sheep, or 't Swarte Schaep, as it is called—I suspect with some difficulty even by practiced linguists—is a snug upstairs den done in Dutch country style. Copper pots and old

Follow the footsteps of Genghis Khan, Alexander the Great and Marco Polo.

Giant steps that straddled empires from the Red Sea to the China Seas.

Steps that walked among the storytellers in the bazaars of Peshawar. That journeyed through the Khyber Pass. Steps that rested in the palaces and temples of Bangkok.

These are among the journeys offered in PIA's "16 Adventure Tours to Ancient Lands in Modern Comfort." Journeys to lands that still vibrate from the footsteps of Genghis Khan, Alexander, Marco Polo and Omar Khayyam.

PIA's all inclusive Adventure Tours start as low as $995 for 17 days. See your travel agent and ask to see the beautifully descriptive 120-page book "The Other Side of the World". Or mail the coupon for free brochures.

Pakistan International Airlines
Box 505
Old Chelsea Station
New York, New York 10011

I would like to see more information on PIA's 16 Adventure Tours to Ancient Lands in Modern Comfort. Please send me free brochures.

Name

Street

City State Zip

Telephone

The Airline to The Other Side of the World.

PAKISTAN INTERNATIONAL AIRLINES PIA

SR-403

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Less than 400 miles from New York City is a delightful French boutique called Montréal.

Reservations—Tel: (514) 878-2332

Hotel Bonaventure

WESTERN INTERNATIONAL HOTELS

NEW YORK

THE Drake

In the great Park Avenue tradition.
Park Avenue at 56th Street,
New York, New York 10022.
(212) 421-0900.

A LOEWS HOTEL

SHANLY PERSONALLY ESCORTED TOURS

EUROPE in '71—$649—22 unforgettable days through 15 countries—picturesque inns, fine food. Fly from New York; deluxe motor coach through Ireland, England, France, Belgium, Germany, Holland, Luxembourg, Liechtenstein, Austria, Italy, San Marino and Switzerland. Visit London, Paris, Rome, Venice and other fascinating cities. Reserve early. Departs June 10, Aug. 12, Sept. 2 & 23, Oct. 14

HAWAII with SHANLY—$649—15 days—deluxe accommodations—4 islands—includes air from Chicago—8 days on fabulous Waikiki Beach. Departs Oct. 23

BRITISH ISLES with SHANLY—$549—15 days—1st Class Hotels—Departs Sept. 30

GRAND CIRCLE WESTERN TOUR—$479—19 days touring western U.S. & Canada by deluxe motor coach. Departs June 12, July 10, Aug. 7

For details & literature write:
SHANLY TRAVEL
Suite 416 (SR) 290 Main Street Buffalo, NY 14202

St. Croix by the Sea

Christiansted, St. Croix
U.S. Virgin Islands

Air-conditioned rooms largest swimming pool on the island; on its own beach; near to Christiansted, golf; entertainment nightly.

Puzzle No. 1. Giant Card-Table Size (almost 2'x3')! Answers included . . . conveniently folded! Contains over 4,000 squares, plus [illegible] words and definitions. Words range from "Cat" to "Honorificabilitudinitatibus." UNIQUE GIFT! Order a few . . . ONLY $1.00 EACH

WORLD'S LARGEST
BRAINY'S ORIGINAL
CROSSWORD PUZZLE

BRAINY, Box 213, Dept. 2
CHATSWORTH, CALIFORNIA 91311

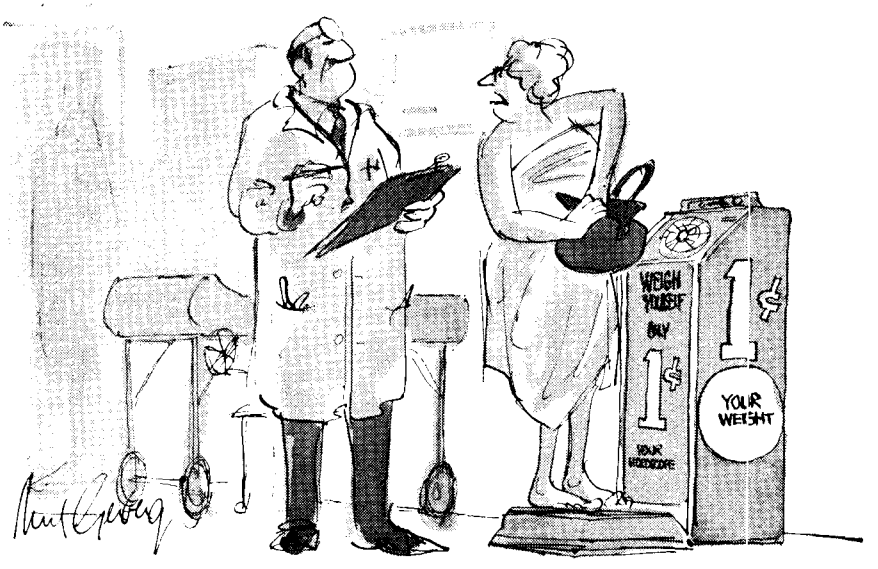
chianti bottles hang from the available hooks, and the tables are arranged to fit in comfortable booths so that one doesn't look down one's neighbor's turbot, so to speak.

While meandering in culinary halls, I would be remiss not to mention the in-flight meals aboard KLM, which, if they are not strung out from caviar to crepes, at least run the line from caviar to *café* and *friandises*. One can dicker about with *escalopes de veau hongrois* and all that indistinguishable mid-Continental fare, but a far more imaginative route will take a flying customer through some lofty remembrances of the Dutch East Indies—*ajam speen* (chicken in the archipelago style), *nasi* (white rice), *smoor daging* (beef in sauce), *sambal goreng kian* (a fried fish that swings), *atjar ketimun* (cucumber for cooling purposes), and *sambals* (marked "use with care"). To launch all this, in the New York-Amsterdam orbit five miles above the Atlantic, is a logistical feat to rival The Perils of Alan Shepherd, and doubtless nothing similar is being done in the sky this side of Air India.

Travel being a two-way street nowadays, and the Europeans beginning, at last, to come to the United States, I was beguiled to turn up a folder in Dutch being disseminated by the United States Travel Service. It was a winsome brochure on that stellar attraction, Detroit, inviting Hollanders to visit the Enrico Fermi Atomic Information Center, Peche Island (a "*paradijswildernis*"), the University of Michigan ("*Moeder van de 'Staats-Universiteiten'*"). Lest any Dutchman have idle time in Detroit, the city offers a variety of sports: "*Verzuim niet de Detroit Tigers baseball te zien spelen in het Tiger Stadium, apr-okt; de Detroit Lions spelen daar voetbal van sept-dec.*" Nor did they forget the Detroit Red Wings, who work at *ijshockey van okt-apr*.

No matter which direction they move, few travelers will find a better-appointed airport than Amsterdam's Schiphol—clean, white, modern, uncrowded, and equipped with one of the best-appointed free-port shopping areas in the world. The merchants who long ago understood the value of imported spices of the East and who went bananas pursuing the tulip, are wise promoters in the marketing of that migrating commodity, the tourist. At Schiphol the values are good, the displays are inviting, and if only the airport managers who so carefully send out a covered tunnel lest any passenger be dampened by the Dutch dew would be as avid in recruiting a force of porters, that gorgeous airport would be a better place.

To the wanderer from abroad who saunters down Spiegelstraat in the sunlight, wandering into the antique shops, pricing the Delft tiles, drawing back in appreciative contemplation of the modern paintings, taking in the view of the canals, the bicyclists, even the displays of the greengrocers, Amsterdam is a vibrant and marvelous city. For some it is too vibrant. While I was there, pamphleteers were at work moaning in mimeograph about a city that, far from being vibrant, was dying because of progress. "Our land and our food are polluted by your capitalist methods of cultivation and production. To swim in our rivers, you need a prescription from your doctor. Progress means the wrecking of old houses to build hotels and banks for your stupid middle-class travelers." One man's pleasure is another man's plaint. Well, I didn't promise you a tulip garden, but if you have time *van apr-okt*, give it a go.



"You doctors don't miss a trick, do you!"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Humble Christian

Continued from page 31

error amid the clash of selfish interests to which the church inevitably stood arbiter. In the play, his abdication is the natural fulfillment of the prophecy implicit in the lines spoken by one of his supporters shortly after the news of his election: "I heard with my own ears a peasant weeping with joy and repeating: 'At last we'll have a Pope who believes in God.'"

The spirit that animates the six acts of *The Story of a Humble Christian* is the spirit of religion—in despite of dogma and institutions. It should not be necessary to suggest that that spirit is at the origin of any reasonable philosophy, any reasonable view of our own nature and needs. But the idea of religion, like the idea of politics, has been so traduced by the actions of its official servants that to decent men it almost necessarily means obscurantism, as politics means fraud. Silone has never made either of those errors. He has always suggested that religion is properly the sum of our values, and politics the conduct that promotes those values. In his earlier books the polity that might incarnate our values had come more and more to appear incompatible with government. In this play, his conclusion is more explicitly anarchist: men cannot find God or the good while their institutions separate them from their fellows. It is our privilege that so sound a moralist is also a great artist.

Emile Capouya, a writer and publisher, is literary editor of The Nation.

FRASER YOUNG
LITERARY CRYPT NO. 1447

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 1447 will be found in the next issue.

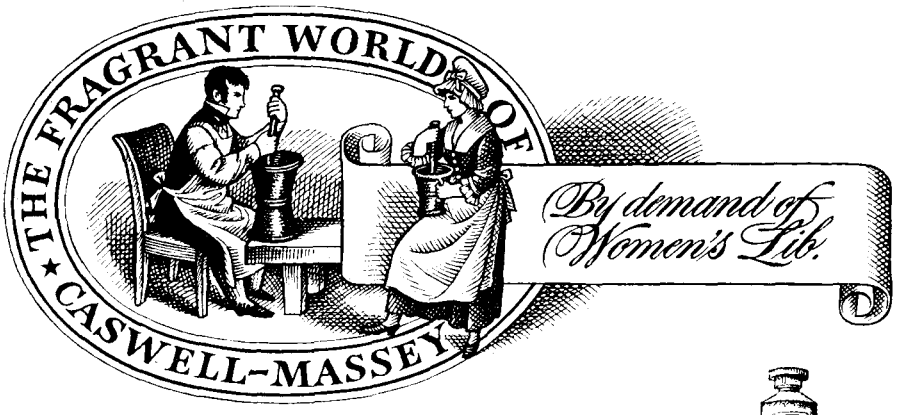
E DUPXWI YCF PH LXUT WXEU EWI IXEU AET PW KPAX JX-OFAX EH RHXQXHH EH E UXQEKPLX.

—EIX

Answer to Literary Crypt No. 1446

Men who are unhappy, like men who sleep badly, are always proud of the fact.

—BERTRAND RUSSELL.



MANIDAMA
The Velvety Hand Cream!

Tried and true throughout Europe. Compounded of pure Italian lemon juice in a superior vanishing base.
2½ ounce tube $3.75

From the C-M. Cologne Collection

RED JASMIN

Featured on all American Airlines International flights.

AURA PATCHOULI

The original underground coup de Grass!

3 ounce $4.00, 8 ounce $8.75, 16 ounce $16.00
also available in TOILET WATER, 4 ounce $10.00

Swiss WOLO *Cream Bath*

A foaming gelée for shower or bath—based on wheat germ oil. Subtly scented with Rosemary.

18 baths $7.50, 65 baths $25.00

All major charge cards accepted. Kindly include charge number. Visit our historic pharmacy at 518 Lexington Ave. (48th St.) or send $1.00 for two issues of our unique catalog. Sorry, no C.O.D.

CASWELL-MASSEY CO. LTD. ★ EST. 1752
★ AMERICA'S OLDEST
Item # _____ Size: _____ Qty: _____
_____ _____ _____
_____ _____ _____
_____ _____ _____
Name: _____
Address: _____
City: _____
State: _____ Zip: _____
SR 4241
CHEMISTS & PERFUMERS ★ 320 W. 13th ST. NEW YORK, N.Y. 10014 ★

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Innocent Island

Somewhere in the Atlantic, not very far from Nassau and Freeport, there's an island where wild horses still run free. ✖ An island with absolutely great people on it. And one of Dick Wilson's great golf courses, with hardly any people on it. ✖ An island where the beach is so long it disappears out of sight. Into a forest so cool and quiet and haunting you can't shake it out of your mind. ✖ An island with maybe the most delightful hotel in the Bahamas. And maybe the most delightful guests in the world. ✖ You really should read our brochure.

Treasure Cay Beach Hotel and Villas
Abaco, Bahamas
See your travel agent, or mail the coupon.

Treasure Cay Beach Hotel & Villas 0
P.O. Box 3941, Main Office,
Miami, Florida 33101.

Gentlemen: Please send your brochure.

Name_____

Address_____

City_____

State_____ Zip_____

Treasure Cay Beach Hotel is represented by Hetland & Stevens, Inc.

GOD'S GOOD EARTH —AND OURS

by Dr. James Megivern

A 24-page booklet that explains how Judeo-Christian values have shaped Western man's attitude toward the environment.

An explanation of how a lop-sided understanding of the Bible's teaching that man is the lord of creation has had serious repercussions on the ecology.

"God's Good Earth—And Ours" suggests concrete steps the average individual can take to combat the pollution of our air, earth and water.

In six months 390,000 copies in print. Single copies are available **free** from—

ECOLOGY BOOKLET
The Christophers
Department S
12 East 48th Street
New York, New York 10017

THE BELL JAR

by Sylvia Plath

Harper & Row, 296 pp., $6.95

Reviewed by Lucy Rosenthal

■ Sylvia Plath's only novel, the autobiographical *The Bell Jar*, is a deceptively modest, uncommonly fine piece of work. First published in England under the pseudonym Victoria Lucas, shortly before the author's suicide at thirty, the book is more than a posthumous footnote to her career as a poet, during which she wrote *The Colossus* and the extraordinary *Ariel* poems. The novel is in its own right a considerable achievement. It is written to a small scale, but flawlessly —an artistically uncompromising, witty account of the experiences, inner and outer, that led to Miss Plath's earlier breakdown and recovery.

The book is humorous and dramatic, the prose for the most part lean but sometimes, suddenly, full of a transforming imagery ("Around the over-turned enamel tray, a star of thermometer shards glittered, and balls of mercury trembled like celestial dew.") It features also the kind of small clues that add up to an intense, cumulative impact. Esther Greenwood, the nineteen-year-old heroine-narrator, strikes the book's ominous keynote in the opening sentence: "It was a queer, sultry summer, the summer they electrocuted the Rosenbergs, and I didn't know what I was doing in New York." Later, after her first electric-shock treatment, Esther says poignantly: "I wondered what terrible thing it was that I'd done."

Esther brings to mind, almost seems to prefigure, the darkly visionary heroine of Joan Didion's *Play It As It Lays*. But the Plath mode is gentler. The Fifties, Esther's time, was a safer era; the danger was not yet born. Even in her despair she has fidelity to norms.

Miss Plath doesn't claim to "speak for" any time or anyone—and yet she does, because she speaks so accurately. The slip into breakdown is handled with such skill that the mad girl could be us, and her walk toward madness ours. The achievement is possible because, even in the extremity of irrationality and despair, a part of the narrator's fine intelligence remains alert and functioning, still attached to reality. It is a measure of the author's craftsmanship that one is able to mark, from information Esther with her diminished resources herself imparts, just how far from reality she has strayed. Esther is caustic, often the target for her own humor, but far too much the aristocrat to be the clown. Her illness is expressed dramatically, not clinically—bracketed with her humor or shown in terms of her identification with or recoil from the other characters. Of a friend she comments: "Doreen had intuition. Everything she said was like a secret voice speaking straight out of my own bones."

When the narrative begins, Esther is for the first time outside her native New England. She has been awarded a coveted national magazine prize—like the *Mademoiselle* undergraduate guest-editorship Sylvia Plath herself won—and, under the publication's auspices, has come to spend a month in New York with the other prizewinners, staying at the "Amazon Hotel" for women, working on the magazine seeing the sights.

> I liked looking at other people in crucial situations. . . . I certainly learned a lot of things I would never have learned otherwise this way, and even when they surprised me or made me sick I never let on, but pretended that's the way I knew things were all the time.

The New York adventure is climaxed by an excursion with Doreen. They meet a woman-hater, Marco, who wears a diamond stickpin. Esther hangs back before his invitation to dance, but he urges her onto the floor and into a tango: "Pretend you're drowning," he tells her. That night she throws her summer wardrobe, piece by piece, from the sun-roof of the Amazon.

Almost imperceptibly, the breakdown has begun. In the second half of the novel the small events of her life and world start to disintegrate and hurtle downhill. The preoccupation with suicide begins, is approached systematically, as a science: "But when you came right down to it the skin of my wrist looked so white and defenseless that I couldn't do it. It was as if what I wanted to kill wasn't in that skin or the thin blue pulse that jumped under my thumb, but somewhere else, deeper, more secret, and a whole lot harder to get at." The thing she was trying to "get at" she got at when she recovered—as, in the book, she does.

Appended to *The Bell Jar*, along with eight of Sylvia Plath's drawings, is an illuminating biographical sketch by Lois Ames, which offers us a glimpse of Sylvia Plath's own wry estimate of her book.

The novel has a sharp and memorable poignancy. With her classical restraint and purity of form, Sylvia Plath is always refusing to break your heart, though in the end she breaks it anyway.

Lucy Rosenthal held the 1968 Pulitzer Fellowship in Critical Writing.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Criminal Record

Fact

Kill the Dutchman! *By Paul Sann. Arlington House.* $8.95. The Dutchman was Arthur Flegenheimer, better known as "Dutch" Schultz, who rose to the top of the American underworld only to be shot down—without the dignity befitting his station—in a tavern men's room. Paul Sann has researched the whole story thoroughly and tells it with a certain reportorial breeziness. Now, the question is: Are you interested in Dutch Schultz to the tune of 337 pages?

Fiction

Rat Race. *By Dick Francis. Harper & Row.* $5.95. The excellence of this new novel will come as no surprise at all to fans of the former jockey who has put the race track on the literary map. What will surprise is the discovery that Mr. Francis knows as much about planes and pilots as he does about the sport of kings. The story concerns a pilot for a small air ferry service; England's leading jockey, who uses that service to get from race to race, and a bomber who seems determined to put the pilot, the ferry, or the jockey—or possibly all three—permanently out of business.

When in Rome. *By Ngaio Marsh. Little, Brown.* $5.95. International drug-running, blackmail, and murder are the elements of this Superintendent Roderick Alleyn adventure. Dame Ngaio Marsh has concocted an excellent plot, made vivid by the richness of background she has captured—Rome in its ancient splendor by day, in its modern corruption by night. Add to that a fascinating cast of characters, and you have a completely satisfying thriller.

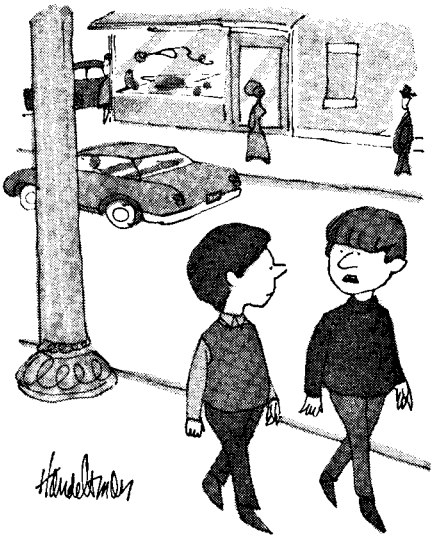
Nobody Knew They Were There. *By Evan Hunter. Doubleday.* $5.95. Arthur Sachs isn't really his name, nor is assassination his regular line of work. But now he is going to blow up a railroad bridge when the train carrying a very important man (I assume it is the President of the United States) passes over it. From the dust-jacket claim that the author "dissects the fears and tensions of a sharply divided country," and the author's statement that the novel takes place "a decade before 1984," something meaningful is expected. What we get is slick plotting replete with a love story between the fortyish assassin (he's really a lawyer whose son was killed in an unnamed war) and a twentyish college student. Here is a novel that can add up to nothing more significant than another movie sale for Mr. Hunter. I've already decided to skip the picture, and I advise you to skip the book.

Three's a Crowd. *By Doris Miles Disney. Doubleday.* $4.50. There is a murder, but you'll have to wait for it while the author goes through domestic complications that will appeal mostly to women who consider themselves too sophisticated for soap operas. The crowded three are two sisters sharing the same roof and hating each other, and the husband of one of them who has gone outside the home for love.

Banjo. *By Jack Curtis. Macmillan.* $5.95. Here is the dark side of the Horatio Alger legend, as the author follows the rise of Gus, a somewhat Candide-like young man fresh off the farm who finds his best of all possible worlds through his "banjo" (tommy gun) during the Prohibition era. Lovers of nostalgia will not find enough period flavor to turn them on, but in Bessie, the black hooker turned jazz singer, there is a heroine to warm any heart.

Inspector's Holiday. *By Richard Lockridge. Lippincott.* $4.95. I admit to being a sucker for any murder on a train. If I can't have that, I'll happily settle for a plane or a boat—anything that moves and keeps the suspects bunched together. Richard Lockridge offers a disappearance that looks like murder, plus a body definitely murdered, all aboard a Mediterranean cruise ship complete with suspects and the redoubtable Inspector Merton Heimrich. I couldn't be happier.

Haskel Frankel



"Yeah, but what kind of striker do you want to be? Dock? Postal? Airline?"

This incredible Space-Bird is guaranteed to be

the most exciting kite you've ever flown

—or it won't cost you a penny!

- **IT CLIMBS, ZOOMS, GLIDES, flutters its wings like a mammoth bird!**
- **NEW AERONAUTICAL DESIGN launches easily without running, without a tail!**
- **GIANT 4-FOOT WING SPREAD, 33" long, 3-dimensional, 7 mixed mod colors!**

Fly it any time, in any weather, with just the slightest breeze. No need to run with it—**just let it go!** The Space-Bird soars, streaks, cavorts—flutters its wings continuously like a giant bird! Made of tear-proof acetate taffeta cloth—virtually indestructible. Three-dimensional; sports seven wild, way-out colors!

Try It—Fly It—For Guaranteed Thrills!

Dozens of Space-Birds have won kite contests. One stopped a World Series game as it soared over the stadium. Another sailed over the 555-ft. Washington monument! Even the late President Kennedy enjoyed flying the Space-Bird. **And so will you!** We guarantee it!

You **must** experience the kite-flying thrills of your life—or simply return kite within **three weeks** for prompt refund.

Order No. 43060: Space-Bird Kite, 33" long, 4-foot wing spread. Complete with 250 ft. of line. **Only $4.95** plus 50¢ shipping and handling.

Order No. 43061: SUPER Space-Bird Kite, 47" long, huge 5½-foot wing spread. So powerful, it can nearly lift a small child off the ground. Complete with 500 ft. of heavy-duty line and reel. **Only $7.95** plus 75¢ shipping and handling.

Send check or money order. (New York State residents add appropriate sales tax.) Major credit cards accepted. Please give credit card name, account number and your signature.

FREE gift catalog on request.

finer things by mail from The GALLERY

Dept. 9478, Amsterdam, N.Y. 12010

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

This is a piano lesson.

A Steinway® vertical is a Steinway that runs up and down instead of back and forth.

It is smaller than a Steinway grand. So it requires less of your floor space and less of your money.

But it is, without reservation, a Steinway. And that makes it a better piano than anything else you can buy until you're ready for our grand.

The Steinway vertical is built by the same men who build the Steinway grand.

It shares with the Steinway grand, patented features, like the Steinway Diaphragmatic® Soundboard and Hexagrip Wrestplank.

It is tuned by the same hands and "voiced" by the same ears.

It is built with the same care and attention to excellence.

We don't build less *into* it. We simply build less *of* it.

End of lesson.

For more information please write John H. Steinway, Steinway Hall, 111 West 57th St., N.Y., N.Y. 10019.

Steinway & Sons

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MultiMedia

TELEVISION

45 Music's Most Distant Star by Irving Kolodin

FILM

48 Raising Kael by Hollis Alpert

OPERA

50 Realism at The Juilliard Photos by Beth Bergman

RECORDINGS

52 Recordings in Review by the Editor

54 Recordings Reports: Miscellaneous LPs

55 Caballé and Early Bellini by Herbert Weinstock

56 Recordings Reports: Jazz LPs by Stanley Dance

57 Roots and Crafts: The British Are Coming by Ellen Sander

58 "Manon" à la Sills by Robert Jacobson

61 Letters to the MultiMedia Editor

HEIFETZ ON TV

MUSIC'S MOST DISTANT STAR

by IRVING KOLODIN

For one who has been a professional music critic for nearly forty years and a student of the art well before, to recall when first he heard Jascha Heifetz play the violin must be somewhat like expecting an astronomer to remember when he first saw the sun or realized the importance of the moon. It is an experience so basic to his calling, so intertwined with his own identity as to be inseparable as cause or result, input or output. One thing may be said with total assurance: Over that period of more than forty years of hearing Heifetz in armory and concert hall, opera house and sports arena, I have never seen music's most distant star so close at hand, so clear to the eye, so open to the intellect as he is in the TV program titled simply *Heifetz*, which is scheduled for its first showing on NBC-TV, under auspices of the Bell System, on Friday evening, April 23, at 10 o'clock Eastern Standard Time, 9 o'clock Central Time, and so on across the country.

This coincidence of remoteness and closeness, of the impalpable made manifest, is, for those of a certain age and conditioning, a kind of cosmic time capsule bringing together the then and the now, the inaccessible and the immediate, in a blinding confrontation of ends and means. Alone of nearly all the major musical performers still before the public (Pablo Casals, of course, is the exception to everything), Heifetz spans not merely the 78-rpm and the LP periods, which is true also of Horowitz and Rubinstein, but the acoustic and the electric means of recording, even the single-sided shellac before its doubled-sided counterpart became "the latest thing." His version of Bazzini's *Ronde des lutins* ("Dance of the Goblins") was a classic when it, alone, was all a disc contained; and there was a time when, if you had not heard his version of the Wilhelmj arrangement of Schubert's "Ave Maria," you simply had not heard violin playing at its most exalted. That he has endured to be represented through the searching eye of the color TV camera at its most inquisitive is one of those events that mark a milestone, lend credence to the possibility that there may be a God of man and machine who leads them along inscrutable ways to preappointed ends.

Taken altogether, inscrutable is a word almost preordained for Heifetz at his most characteristic, subject to such slight shades of meaning as implacable, or today's unflappable. Over four decades, plus, I have heard Heifetz in circumstances so diverse as Toscanini's "farewell" to the New York Philharmonic Orchestra in spring 1936, when he played the Beethoven Concerto, and that memorable occasion in 1959 when, suffering from a leg injury, he hobbled out to perform the same work inimitably at a U.N. function with Paul Paray conducting. Recital appearances came and went in circumstances of such immobile self-composure that a flick of the eyebrows was the equivalent of Paavo Nurmi's gritting his teeth at a time when a 4:10.4 mile was still the perimeter of the possible.

Along that long way, I can recall only two occasions when concentration on the matter in hand was momentar-

—Photographs from Culver

"Onetime Wunderkind"—Heifetz at seven, with under-sized violin. (Below) "Prototype for all successes"—Heifetz photographed by Mishkin at the time of his New York debut in 1917.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ily shadowed, or intruded upon by some extraneous circumstance. One dates to the Depression days of the mid-Thirties when Heifetz performed at the mammoth old Madison Square Garden in a concert played by unemployed musicians to benefit other unemployed musicians. The conductor was Walter Damrosch, the work the Mendelssohn Concerto. Heifetz appeared, took his stance, and launched into the work's opening measures—which did not, to judge from his startled expression of incredulity, come back to his ears as he was accustomed to hearing them in concert halls worldwide. Reacting immediately to the uncommon situation, he braced himself a little more firmly, dug in a little more purposefully with the bow, and was soon producing an impassioned kind of Mendelssohn such as even Madison Square Garden could not diminish.

The other occasion was in the middle Fifties when he made one of his last appearances with the New York Philharmonic in Carnegie Hall with the greatly gifted, lamentably short-lived Guido Cantelli as conductor. Heifetz performed twice, first in the A-minor Concerto of Bach. However much they had rehearsed the work, it was clear in the finale (*allegro assai*) that Cantelli was shading the tempo somewhat differently than Heifetz expected. It didn't move, it was a little inert, a situation that a swift glance from the soloist to his conductor did not amend. Nettled or not, Heifetz was too much the professional to sacrifice a totality to the impulse of one who was merely a part of the totality. After an intermission and a performance of a Mozart divertimento, Heifetz returned to play the Mendelssohn Concerto. It is a work which, it need hardly be restated, begins with the orchestra performing a series of figurations against which the violin poses the beautifully expressive melody. Only this time, when the Heifetz violin entered, it was with a purpose and urgency, also a slight acceleration of the beginning tempo, that caught Cantelli off guard. It was as much as to say: "You had your way in Bach; now we are playing Mendelssohn, you come with *me*." Cantelli was a much-harried and considerably more aware young conductor by the time the *allegro* finale had come to the end of one of its more *molto vivace* performances.

This regard for prearranged disciplines was very much a part of the Heifetz musical life-style even before the expression had come into the language. I recall Sir Thomas Beecham saying, in the context of a comment on his collaboration with a younger, more impulsive "player" (as he referred to all instrumentalists): "Now take Heifetz. You may like what he does, or you may not like what he does. But when he agrees to something in a rehearsal, what he plays for a recording is *exactly* what he has agreed to do beforehand." And, Sir Thomas added appreciatively, "That includes standing precisely at the distance from the microphone where we had set the balance—rather than edging ever closer to it as some I could name. . . ." Two of the more remarkable instances of such perfectly balanced collaboration have just been reissued on Seraphim 60162, which contains the D-major (K. 218) Concerto of Mozart and the E-minor of Mendelssohn, with Sir Thomas conducting.

These random recollections were very much part of the attitude with which I observed a preview of *Heifetz* (produced by Paul Lewis, with Francis Robinson as the well-spoken commentator), in which the violinistic paragon is seen for the first time ever as performer, personality, even as a person. (His prior exposure in television was in a series of teaching films he made in the Fifties.) Heifetz has appeared but rarely in public since; his recordings are far from frequent; the monarchical heritage of the instrument somewhat bereft of its hereditary eminence. There is, indeed, a whole alphabet of subjects, from Ashkenazy, Shmuel to Zukerman, Pinchas and Zukofsky, Paul thinking of usurpation, if not succession. As for the Russians, even the oldest of them, David Oistrakh, had barely picked up the instrument when Heifetz made his Carnegie Hall debut, a prototype for all successes, sensations, and ovations, in 1917.

Not more than a few measures of the opening Mozart Rondo were required to establish clearly that the one-time *Wunderkind* was still the sweetly tuned, physically adjusted violinistic entity he has been for more than fifty years. Not much of anything associated with 1917 endures, including the audience that assembled to listen to a seventeen-year-old who dared to make his debut playing the Vitali Chaconne to the accompaniment of the Carnegie Hall organ! But, when the TV taping was done last year, with Heifetz on the verge of seventy (an anniversary that passed quietly on February 2, 1971), the fingers were as responsive, the bow arm as steady as they had been at any time within memory. It is as though Gene Tunney were still able to handle the likes of Joe Frazier, or such another legendary figure of the "Roaring Twenties" as Red Grange were to come off the bench for one more kickoff.

So much for mechanics. How would the avid eye of the camera deal with the Heifetz mask as well as the Heifetz mystique? It is a profound tribute to the well-experienced Kirk Browning, who directed, that the camerawork takes in all aspects of his subject—the Heifetz impassivity is unmistakably

The Pre-Electric Heifetz

(All titles were issued between 1918-1925)

64758	Valse Bluette (Drigo).	(673)
64759	Ruins of Athens-Chorus of Dervishes (Beethoven).	(671)
64760	Capricieuse, Op. 17 (Elgar).	(672)
64769	Meditation, Op. 32 (Glazunov).	(676)
64770	Ruins of Athens—Turkish March (Beethoven).	(671)
64823	Guitarre, Op. 45 No. 2 (Moszkowski-Sarasate).	(672)
64833	Caprice No. 20 (Paganini-Kreisler).	(670)
64856	Minuet (Porpora-Kreisler).	(673)
64917	Sicilienne and Rigaudon *(Francoeur-Kreisler)*.	(674)
66022	Serenade, Op. 4 (d'Ambrosio).	(676)
66037	Caprice No. 13 (Paganini-Kreisler).	(670)
66097	Zapateado, Op. 23 No. 6 (Sarasate).	
66110	Spanish Dance (Granados-Kreisler).	(674)
66123	Hungarian Dance No. 1 in G minor (Brahms).	(675)
66139	Slavonic Dance No. 1 in G minor (Dvorak-Kreisler).	(675)
66200	Raymonda-Grand Adagio (Glazunov).	(970)
66201	Hebrew Lullaby (Achron).	(970)
66233	Minuet in D (Mozart).	(997)
66234	Widmung (Schumann-Auer).	(997)
66273	*Quartet in D No. 35*—Vivace (Haydn-Auer).	(1024)
66191	Scherzo, Op. 42 No. 2 (Tchaikovsky).	(1024)
	Stimmung (Achron).	(1048)
	Waltz in D (Godowsky).	(1048)
	Gentle Maiden (Scott); Cortege (Boulanger).	(1082)
	Nocturne (Boulanger).	(1082)
74562	Scherzo Tarantelle, Op. 16 (Wieniawski).	(6159)
74563	Ave Maria (Schubert-Wilhelmj).	(6152)
74568	Hebrew Melody (Achron).	(6160)
74569	Spanish Dance, Op. 21 No. 1 (Sarasate).	(6154)
74570	Ronde des lutins (Bazzini).	(6159)
74581	*Moto Perpetuo (Paganini)*.	
74583	On Wings of Song (Mendelssohn).	(6152)
74600	Concerto Op. 22—*Romance* (Wieniawski).	(6160)
74616	Nocturne in E flat, Op. 9 No. 2 (Chopin-Sarasate).	(6156)
74626	Introduction and Tarantelle, Op. 43 (Sarasate).	(6154)
74635	Serenade, Op. 48-Valse (Tchaikovsky).	(6155)
74646	Symphonie espagnole—Andante (Lalo).	(6156)
74660	Berceuse (Juon); Raymonda—Valse (Glazunov).	(6158)
74678	Violin Concerto—Canzonetta *(Tchaikovsky)*.	(6158)
74689	Zigeunerweisen No. 1 (Sarasate).	(6153)
74694	Zigeunerweisen No. 2 (Sarasate).	(6153)
74711	Serenade Melancolique, Op. 26 (Tchaikovsky).	(6155)
74721	Concerto in E minor-Final (Mendelssohn).	(6157)
74750	Rondo in G (Mozart-Kreisler).	(6161)
74764	Concerto in A minor Op. 28—Andante (Goldmark).	(6157)
74811	Nocturne, Op. 27 No. 2 (Chopin).	(6161)
74820	Slavonic Dance No. 2 in E minor (Dvorak-Kreisler).	(6376)
74821	Slavonic Dance No. 3 in G *(Dvorak-Kreisler)*.	(6376)
	Hebrew Dance (Achron).	(6491)
	Habanera (Sarasate).	(6491)
	Carmen; Fantaisie (arr: Sarasate).	(6510)
	Havanaise (Saint-Saens).	(6510)

(Numbers at left were single-sided selections; at right, later double-sided couplings)
Taken from Julian Morton Moses's "Collectors Guide to American Recordings, 1895-1925"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

present at the closest range, in the absence of the visible signs of tension and stress that others may display in the face of extreme difficulties; also, one gains an occasional glimpse of the inner man. There is, as the brooding picture reproduced on the cover represents, a world apart to which he retires when the *Geist*, or soul, of what he is playing is upon him, with the closed eyes beaming inward to unspeakable depths. But there is also camera attention to the guarded informality with which he "relates" to his young pupils, and the professional demands he puts upon the French orchestral musicians who collaborate in the *Scottish Fantasy* of Bruch, in which the Heifetz bow takes the place of a conductor's baton.

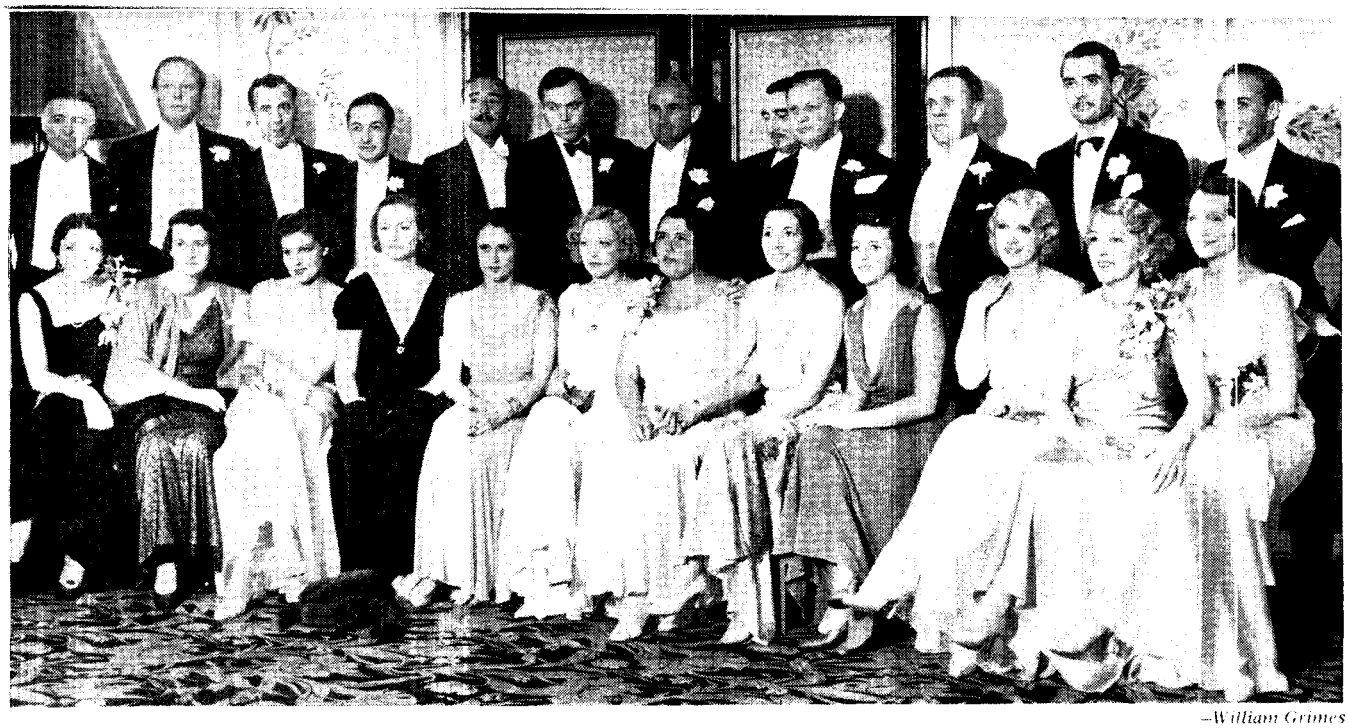
Actually, for both its style and its content, *Heifetz* is as much a mirror of its subject as the wordless reproduction of a Carnegie Hall recital was of Vladimir Horowitz or the self-conducted, world-girdling tour was of Arthur Rubinstein. Unlike the concert hall, where brief pieces customarily are played at the end as encores, the *morceaux* in *Heifetz* (Mozart, Prokofiev, Debussy, and Gershwin) come at the beginning—doubtless because TV ratings are measured at the beginning of the hour, and why discourage those who might prefer "It Ain't Necessarily So" to the Bach Chaconne? We see Heifetz on the beach at Malibu, playing Ping-pong, demonstrating the Electricar (which he had built at his own expense as his contribution to combating pollution of the air in the Los Angeles basin) and quietly at home. But we see him, invariably and unfailingly, as immaculately dressed for sport as for art, reflecting the same care for perfection in the casual as in the profound, as much an embodiment, in his appearance, of the Adolphe Menjou approach to life as he is, in his playing of Pablo Sarasate. And if the latter allusion seems as remote from confirmation as a comparison with Paganini, let the words of one who heard both be recalled. He was Samuel Langford, Neville Cardus's predecessor as critic of *The Guardian*, who spoke of Heifetz playing the first movement of Beethoven's *Kreutzer* Sonata in Manchester in 1925 "in much the same way" as Sarasate.

In the aftermath of this week's showing of *Heifetz* one can search out the new RCA issue (stereo, LSC 3205) of the short pieces and the Bach "Chaconne" as they were heard on the air (the *Scottish Fantasy* is the old one with Sir Malcolm Sargent, the one of the TV program being deemed overabridged for a recording) and study the sound of them at will. But this is only a part of the documentation, a fragment of the whole. Not until the enthusiast in his home is able to study by eye as well as by car, to observe as well as to overhear, will the effort of creating *Heifetz* reap maximum dividends. Until there is a TV cassette of the high spots of *Heifetz*—as surgically precise in their implications as any operating theater procedure—the consumer will be only half served. When there is, the infant art of cassette TV may be in proud possession of a major breakthrough, and the world's shortage of violinistic talent on the way to being overcome.

The world traveler during one of the trips that logged more than two million miles.

Rehearsal at the Heifetz home (1941) for one of the famous trio recordings with Arthur Rubinstein (center) and cellist Emanuel Feuermann (right).

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



—William Grimes

The "Beautiful People" of the "Citizen Kane" period at a Mayfair Ball. Herman J. Mankiewicz, who was deeply involved with the writing of it, is fourth from right, rear row. The others are, standing left to right: Clarence Brown, Robert Z. Leonard, Jack Conway, Irving Thalberg, Adolphe Menjou, King Vidor, Samuel Goldwyn, George Fitzmaurice, Dr. Harry Martin, John Gilbert, Lloyd Pantages. Seated: Mona Maris, Mrs. Robert Leonard, Mrs. Jack Conway, Eleanor Boardman, Mrs. Samuel Goldwyn, Marion Davies, Louella Parsons, Mrs. George Fitzmaurice, Mrs. Herman Mankiewicz, Catherine Dale Owen, Aileen Pringle, Hedda Hopper.

FILM

RAISING KAEL

by HOLLIS ALPERT

If anyone should ever do a study of film criticism in America, the month of February 1971 undoubtedly will take on historic significance, for that was the month that John Simon and Andrew Sarris traded swings at each other in the Drama Section of the Sunday *New York Times*, readers responded pro or con, or anti-both, and Pauline Kael's long essay *Raising Kane* took up most of two successive issues of *The New Yorker*. In a curious way, the events were related. The quarrel between Simon and Sarris basically had to do with the validity of the *auteur* theory of film criticism. Miss Kael's study of the origins of that landmark of American cinema, *Citizen Kane*, had considerable bearing on the argument. The ramifications of the theory are too Byzantine to be discussed here, nor is Sarris to be held responsible for all the interpretations and misinterpretations of his notable field work. Enough, one hopes, merely to say that the *auteur* theory has helped make the film director into a figure of cultish hero worship.

Since Orson Welles rates high in the *auteur* rankings, Miss Kael's essay exploded among auteurial circles and film buffs generally like a dynamite blast in the halls of the U.S. Senate. Welles, her essay made clear, was not the sole creative force behind *Citizen Kane*. And it strongly implied that the stout prodigy had, over the years, acquired a lot of the credit and glory that by rights should have gone to a Hollywood screenwriter, long dead, by the name of Herman J. Mankiewicz. Her research led her to the conclusion that Mankiewicz (the older brother of director Joseph L.) was the initiator of the ground-breaking film, and at the very least an important participant in its creation.

None of this could have been expected to go down nicely with Welles adherents, and a counterattack is said to be brewing. Sarris, for one, feels that her interpretation of certain facts is questionable. He also reports that Peter Bogdanovich, a film-maker and cineast who is preparing a book on Welles, with the collaboration of the master himself, is violently opposed to Miss Kael's conclusions.

But for those who have managed to stay aloof from the critical wars, Miss Kael's 50,000-word essay is an uncommonly fascinating piece of film scholarship, a compendium of nostalgic gossip, and a suspenseful intellectual narrative that for at least one reader among the hundreds who have written her is "an elegant thriller." What she has also done is to raise the sadly neglected ghost of Herman Mankiewicz, turn him into one of the most interesting people ever met, and restore him to his deservedly high place in film history. How all this happened to come about is a story in itself, one of its oddest quirks being that Miss Kael never intended to write it.

Who exactly *is* Pauline Kael and what makes her write so long and well? Dispersed throughout her three books of film criticism are little tidbits of autobiography, and perhaps we can connect them with some help from the lady herself. One thing she makes no bones about is her age. She is fifty-one, and sees no reason to hide the fact. "I don't know any way," she says, "to discuss the movies you saw when you were young if you conceal your age. And I don't know why women have to be so hung up about age, anyway." So, she was born in 1919 in the town of Two Rock, California, some thirty miles north of San Francisco. Her father, a

Pauline Kael "can be as formidable in person as in her writing."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

rancher, moved his brood of five children (she was the youngest) to San Francisco, where she attended local schools, then moved on to the University of California at Berkeley. She majored in philosophy, read voraciously, and gobbled up movies, although, in those days, she had no idea of her eventual vocation.

She was, however, interested in writing, and tried plays, film scripts, and literary essays. "I had no money," she says. "In the East people know how to get started in a career, whereas in the West you simply try to write." She wrote and had a crazy-quilt variety of jobs. She set up an art book department in a San Francisco department store, sold books, worked at Houghton Mifflin's San Francisco branch office, assisted with the making of experimental films, and, for two years, worked at home as a seamstress, putting in hems and shortening men's pants. The reason that she had to work at home and, as she puts it, "had so many crazy jobs" was the serious illness of her daughter, Gina, who could not be left unattended. An operation restored Gina's health, and the two now share an apartment on Central Park West in New York with a dog and a cat.

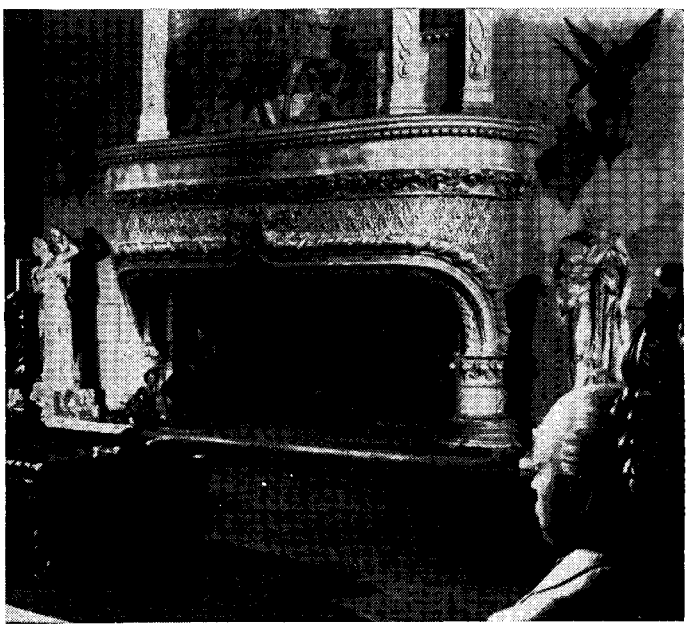
Pauline Kael's first published writing in San Francisco's *City Lights* was, as it happened, an essay on movies. She also began doing broadcasts on movies for KPFA, the Pacifica Foundation station in Berkeley, and soon developed a following. One listener, a man who owned a moviehouse in Berkeley, wrote her; he was having a rough time with the theater, and she began the programing and managing of it. Once under her wing, not only did the theater become a phenomenally successful operation, but it became two theaters. So many were turned away that a second room was opened. The Cinema Guild and Studio became the models on which others have since based their twin art houses. In addition to selecting the programs on what might be called eclectic principles, she wrote the program notes to fit exactly the space for each film on the monthly calendar she printed. Herewith a sample of early Kael:

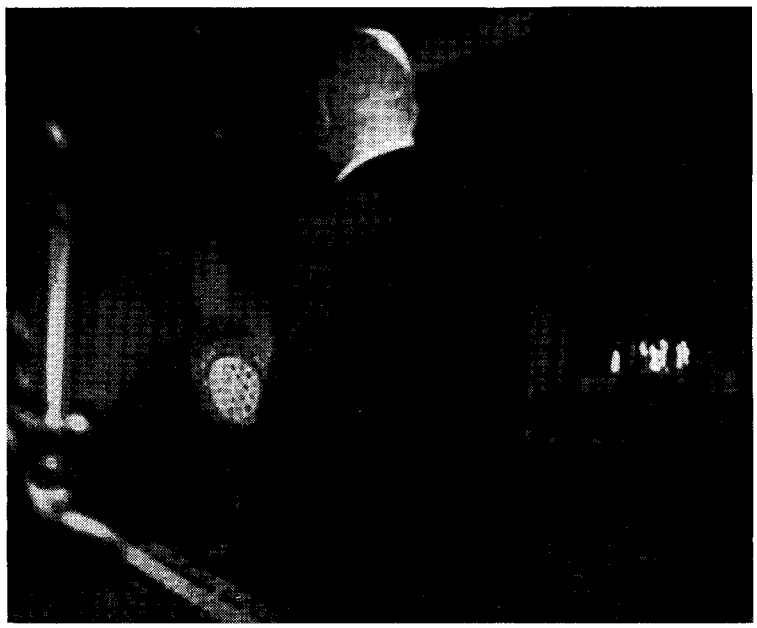
> BRINGING UP BABY: Katharine Hepburn's first comedy, made in 1938, rescued her from the tremulous anguish in crinoline which had made her one of Hollywood's surest guarantees of financial disaster. Lunatic comedy of the 30's generally started with an heiress; this one starts with an heiress (Hepburn) who has a dog and a leopard, Baby; Cary Grant is a paleontologist who has just acquired the bone he needs to complete his dinosaur skeleton . . . Grant (Cary) winds up with Hepburn and no paleontologist ever got hold of a more beautiful set of bones . . . .

In 1961, she went back to her radio reviewing, and some of these broadcasts were reprinted in *Film Quarterly*, a West Coast publication that brought her to the attention of East Coast critics, mainly because she often took issue with their judgments. "People have used this against me in a funny way," she says now, "as though I were doing it out of spitefulness. But, out West, when we got the movies, they'd already been reviewed in the Eastern press and everyone was seeing them in terms of a sort of impacted New York opinion, which was largely Bosley Crowther's, and movies he hadn't liked nobody went to see. And, so in order to try for a fresh approach to certain movies, I tried to clear away the Eastern view, my aim being for people to look at movies somewhat differently from the delivered dicta. People insistently misunderstand this, as though you go out of your way to pan your colleagues." She came to New York in 1965, and her first job was for *Life*. That year was the first in which she managed to make a living as a film critic, a big help being the success of her first collection, *I Lost It at the Movies*. *Life* also commissioned her to do a long study of the making of *The Group*, a film based on Mary McCarthy's novel. She turned in a brilliant 25,000 words, and *Life* turned it down. Being Pauline Kael, she now realized, was becoming perilous. Work with *Atlantic*, *Vogue*, and *McCall's* followed. When she and *McCall's* parted company because of editorial disagreement, she moved on again, this time to *The New Republic*, replacing Stanley Kauffmann, who had gone to *The New York Times* as its drama critic.

She was hardly happy at *The New Republic*. The editor, she says, would cut her copy without consulting her, and sometimes wouldn't use it at all. "I quit the magazine in some despair," she said, "and had no idea what to do. I had come to the conclusion that it was just about impossible making a living as a movie critic. I was lying in bed with the flu, I was busted, when a telephone call came from William Shawn of *The New Yorker*." The call from Shawn came, much like an episode in *The Perils of Pauline*, in the nick of time. The movie spot on *The New Yorker*, he told her, was open because Brendan Gill was taking on the theater column; would she consider sharing it, on a six-month basis each, with Penelope Gilliatt? "I didn't at all

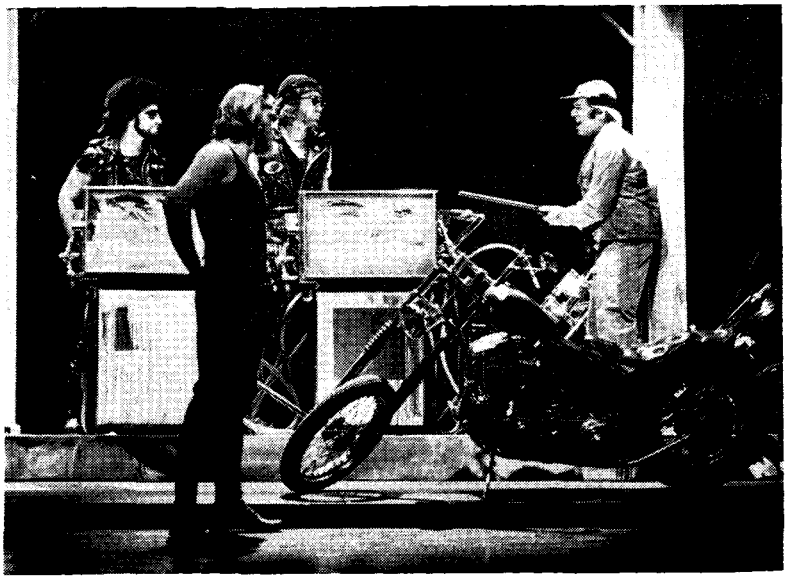
(*Continued on page* 60)



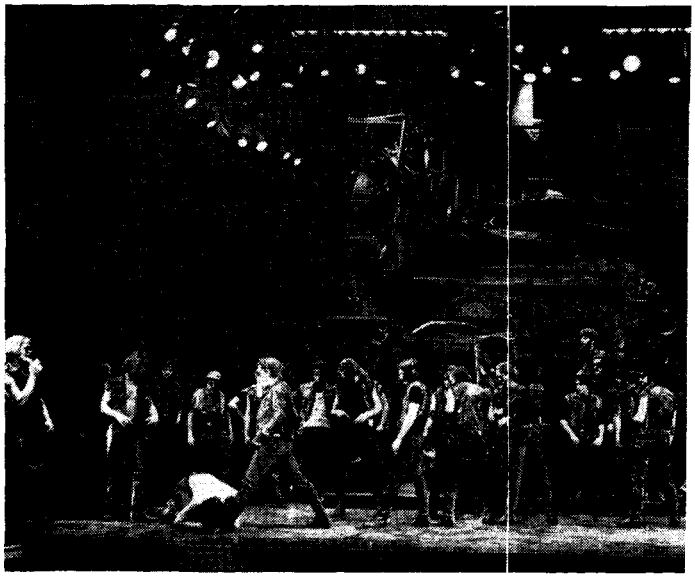


Left, a scene from "Citizen Kane"; right, a shot from Gregg Toland's "Mad Love."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



The Losers confront a gas station attendant, who is counterattacked and stomped.



Initiation ritual in the Losers' warehouse headquarters, with the neophyte crouched on the floor (left).

OPERA

REALISM AT THE JUILLIARD

Opera on the academic front took a long step forward in the arts of design, production, and direction with the first performance of *The Losers* in the Juilliard Theater of the institution's Lincoln Center home. A provocative venture in itself, Harold Farberman's musical treatment of the text by Barbara Fried provided a wide opportunity for all of Juilliard's affiliated entities—drama, technical departments, dance, and music—to concert their skills.

With composer Farberman (newly appointed conductor of the Oakland Symphony) in charge of the musical execution, the stage effort was under the overall direction of John Houseman. His ability to make pre-professional singers behave like actors and actors-in-training participate in the musical dialogue resulted in a production as remarkable for its integrated realism as for its evocative mood [see "In Vespa Veritas, or Verismo on Wheels," *SR*, Apr. 10]. The versatile setting was designed by Douglas W. Schmidt; Jeanne Button was responsible for the costumes; Joe Pacitti lit the show; and Patricia Birch choreographed it. The production was made possible through a grant to The Juilliard School by the University of the State of New York

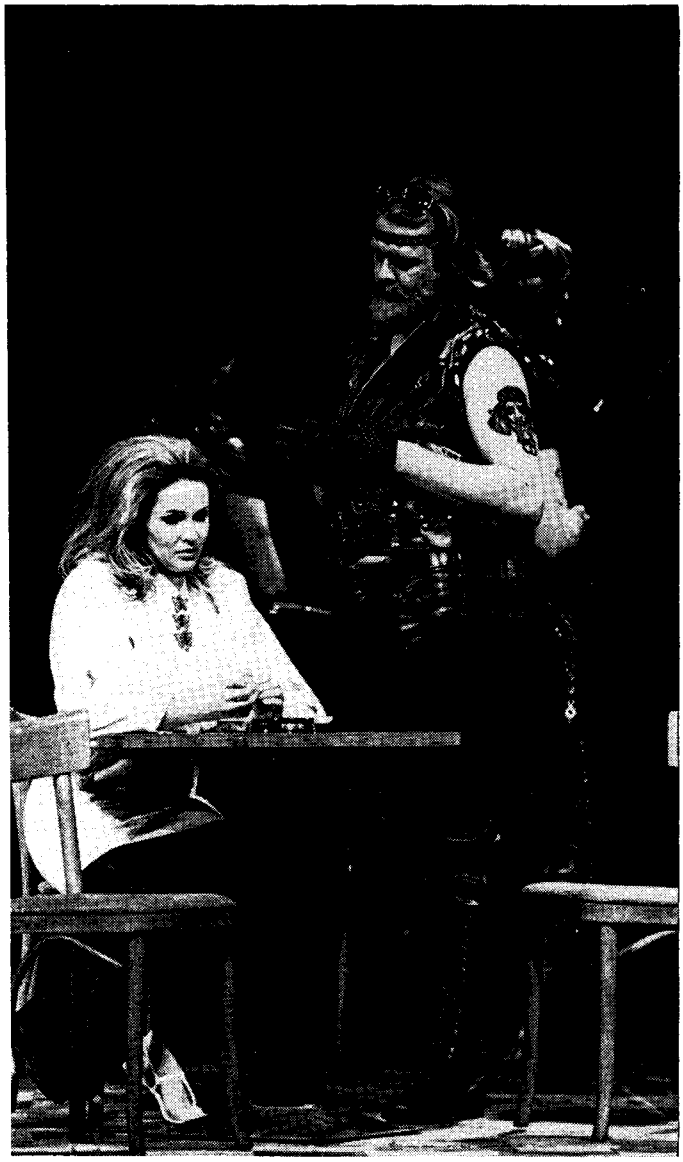
In its musical aspect, the score is a clear consequence of the musical conditioning of Farberman, a percussionist by profession (including the Boston Symphony Orchestra) before he turned to conducting and composing. The scoring, which includes a jazz combo on stage left, is for electric guitar, piano, a six-man percussion section, moderate brass and woodwinds, but only one violin, one viola, and one cello —I.K.

—PHOTOGRAPHS BY BETH BERGMAN

Buzz, the Maximum Leader, warns his truculent subordinate Joker to stay away from the outside girl, Donna (seated at the table).

Donna expresses her longing for the free life of the Losers to the "square" Ken (James McCray), who would protect her. In the center, one of the Pop Duo, making up a Greek chorus.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Donna (Barbara Shuttleworth) gets an admiring glance from Buzz (Lenus Carlson) as they meet in Gino's bar, where the Losers congregate.

During a fight that results from Ken's telling Buzz that his fellow Losers have taken Donna for their own, the Maximum Leader suffers a concussion and dies. The Losers then take their vengeance on Ken.

The Duo (Barbara Hendricks and Barbara Martin).

Curtain call for Barbara Shuttleworth, composer Harold Farberman, librettist Barbara Fried, and Julia Lansford, who plays a waitress in Gino's bar.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Recordings in Review

Ned Rorem—"needs no one's light to guide him anywhere."

Rorem, Then and Now

ROREM: *War Scenes (1969); Five Songs to Poems of Walt Whitman (1957); Four Dialogues (1954). Donald Gramm, bass-baritone; with Eugene Istomin, piano; Anita Darian, soprano; and John Stewart, tenor; with Richard Cumming and Ned Rorem, pianos.* Desto stereo, DC-7101, $5.98.

AMONG all categories of music that have been affected, not to say depressed, by recent compositional trends, few have suffered more than the vocal, especially of the lyric persuasion. Ned Rorem is one, along with Benjamin Britten and Samuel Barber, who has insisted on cultivating his own garden. Planting such seeds and raising such crops may not yield the amount of attention gathered by those who crowd the market place daily with more garish merchandise, but the by-products may be more enduring.

As, for example, in this sampling of Rorem's writing across a period of more than fifteen years. The *War Scenes*, first performed in fall 1969 by Gérard Souzay, are readily recollectable. But who remembers the emergence of the *Four Dialogues*, for which the given date is 1954? As far as I can recall, the performance on this disc is the first encounter I have had with them. But they exude a sense of always having been there, a tribute, in a way, to that great twentieth-century master of song-setting, Francis Poulenc. His light not only guided Rorem through the brisk interchange of mostly brittle sentiment, but also showed the way to the artfully contrived pianistic backgrounds.

Nowadays Rorem needs no one's light to guide him anywhere, for he has his own goals and destination to pursue. The landmark he has left of his feelings between June 20th and 30th, 1969 (the settings are inscribed "To those who died in Vietnam, both sides, during the composition"), relates to both Britten and Barber, the former for certain portions of the *War Requiem* derived from the poetry of Wilfred Owen, the latter for his setting of Stephen Spender's *A Stop Watch and an Ordnance Map*. Now, however, instead of following the light of another, he is casting a beam of his own—which is the way creation should go.

Gramm sings both sequences of Whitman material with the richness of sound and the aptness of articulation one has grown to expect of him; and Istomin transcends anything previously heard in Rorem's keyboard writing with the impact as well as the precision of his piano playing. Anita Darian and John Stewart make a likable pair of interpreters for the *Dialogues*, the former sounding especially well in the last of the sequence, while Cumming and the composer chat happily at the two pianos. The reproduction throughout is excellent.

King as Kaiser, Calaf, Count, and General

STRAUSS: *"Falke" Scene (Act II, Die Frau ohne Schatten).* WAGNER: *"Amfortas! die Wunde" (Parsifal); "Am stillen Herd" (Die Meistersinger von Nürnberg).* VERDI: *"Niun mi tema" (Otello).* PUCCINI: *"Non piangere, Liù"; "Nessun dorma" (Turandot); "Donna non vidi mai" (Manon Lescaut).* GIORDANO: *"Amor ti vieta" (Fedora). James King, tenor; with the Bavarian Radio Orchestra conducted by Kurt Eichhorn.* Angel stereo, S-36715, $5.98.

AS THERE is no present prospect of a new recording of *Die Frau ohne Schatten* in which he would take his proper place as the day's most accomplished interpreter of the Kaiser (as the name reads in the original), it was a happy impulse of Angel to give James King a free, untrammeled way—with an orchestra of proper size, incidentally—to record the beautiful scene of which he is so special an exponent. Fine as he has sounded in the new Met since he made this part his own there, the Kansas-born (Dodge City) King sounds even better in this carefully microphoned, perfectly balanced treatment of the lengthy passage beginning on page 249 of the orchestral score and continuing without interruption until its end on page 280. One might yearn for a bit more impulsiveness on the part of conductor Kurt Eichhorn, but he does not get in the way of a brilliantly sung effort, and that is much.

Considering the content of "Falke, mein Falke," it was a sage idea to follow it directly with "Amfortas! die Wunde!" from which it derives so much, in technique, voice placement, even orchestral setting. New York is still to hear King's first Parsifal as this is being written, but it cannot come too soon, to judge from his identification with the part in this representative segment. So much of the recording has run an expectable course, embodying the best of what has become King's particular forte: lyric German parts, the Emperor in particular. What really rouses anticipation is the King-sized delivery of "Donna non vidi mai" and "Amor ti vieta," both projected with a ring and freedom he has not previously brought to his singing in Italian (including the *Turandot* excerpts on this disc). If this is a signal of a new turn in the King career, the further evidence is eagerly awaited; if not, that turn cannot be far down the road. Eichhorn serves him well throughout, and the recording gives back all the gleam and resonance in this remarkable voice.

Reiner Triumphant

STRAUSS: *Don Quixote. Fritz Reiner conducting the Chicago Symphony Orchestra; with Antonio Janigro, cello; and Milton Preves, viola. Waltzes from Der Rosenkavalier (arr. Reiner). The Chicago Symphony conducted by Reiner.* RCA Victrola stereo, VICS 1561, $2.98.

TO JUDGE from the appearance this month not only of this peerless performance and a Wanda Landowska harpsichord disc on the Victrola label, but also of a couple of concertos played by Heifetz with Sir Thomas Beecham conducting and selections from the Furtwängler-conducted *Tristan* on Seraphim, the chic place to be these days is on records costing *less* than the prevailing average. Plainly enough, the current recordings, which cost more, have no admission price save timeliness; it is in the reissues, costing less, that one finds a cachet of quality as a condition for admission.

As for the sometimes-invoked consideration of "technical improvement,"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

banish the thought! The Reiner-Chicago Symphony release carries as a banner across the top of the sleeve "'A superb recording, a sensation in sound'—*Saturday Review.*" If that is as much as RCA chooses to quote of what appeared in these pages in 1960, so be it. But the fact is, there have been mighty few "technical improvements" since then, and today's equipment imparts a juiciness, a sheen, and a bloom to the sound that could hardly be excelled by what London is currently doing with the same orchestra in the same surroundings under Georg Solti.

Exposed to the quality of results Reiner was achieving at this peak time of his career with the best orchestra he ever made, one realizes anew that what separates such results from most of even the best work being done today is one value and one alone: artistry. Comprehended in this brilliant performance of *Don Quixote* is not merely the skill required to make one hundred men play as one, but the experience, the knowledge, the judgment to balance one element against the other, to probe, to mix, to shade, and to refine the interaction of all in a way that produces a totality. Janigro couldn't match volume or fluency, perhaps, with some other virtuosos, but for Reiner's purpose he was unsurpassable, and so are the results they achieve.

Reiner's "arrangement" of the *Rosenkavalier* waltzes (a paste-up, really, of things he liked, in a sequence of his own) differs from almost all others in being not merely a restatement of some delectable tunes, but a recapitulation and résumé of the opera as a whole. The clarity of the sound, its finesse and beautifully centered "in-tuneness" are, of course, as much a product of the guiding spirit's taste as of the rhythmic sweep and melodic gusto that bear the waltzes on wings rather than merely on dancing feet.

Bumbry on the Town

CHERUBINI: *"Dei tuoi figli la madre" (Medea).* BELLINI: *"Casta diva" (Norma).* GIORDANO: *"La mamma morta" (Andrea Chénier).* MASCAGNI: *"Voi lo sapete, o mamma" (Cavalleria rusticana).* PONCHIELLI: *"Suicidio" (La Gioconda).* PUCCINI: *"Vissi d'arte" (Tosca).* VERDI: *"Pace, pace" (La Forza del destino); "O don fatale" (Don Carlo); "Nel dì della vittoria io le incontrai. . . . Ambizioso spirto tu sei. . . . Vieni! t'affretta" (Macbeth). Grace Bumbry, mezzo; with Aldo Ceccato conducting the Bavarian State Opera Orchestra.* Angel stereo, S-36717, $5.98.

HEARING THIS RECORD in the aftermath

(*Continued on page* 59)

With Love from DGG (and BMI)

SCHUMAN: *Concerto. Paul Zukofsky, violin; with the Boston Symphony conducted by Michael Tilson Thomas.* PISTON: *Symphony No. 2. Thomas conducting the Boston Symphony.* Deutsche Grammophon stereo, 2530-103, $6.98.

SOME of the side benefits that will derive from the affiliation of the BSO and DGG in a new musical abbreviation are now beginning to be apparent as the pattern of releases settles down to regularity. The initial favor to Charles Ives's *Three Places in New England* was an encouraging instance of consideration for a composer of native background, but hardly more than a step along a well-trodden path. In this venture with two works hardly known to the average listener (the version on Desto of the Piston is not the kind to entice such persons), DGG has joined the best of its engineering art to the best of the BSO's performing science. The sponsorship of Broadcast Music has resulted in a prime addition to its series of recordings devoted to works by Pulitzer Prize-winning composers it publishes.

Paul Zukofsky is the third violinist to have his name prominently associated with the Schuman Concerto, and perhaps the most enduringly so. Though commissioned by Samuel Dushkin, who was also instrumental in the creation of a similar work by Igor Stravinsky, it was first performed by Isaac Stern. However, it was twice revised by Schuman after that 1950 premiere and not completed until nearly ten years later in the form herein represented. Stern has both the bow arm and the fingers for Schuman's writing, but Zukofsky, the twenty-seven-year-old prize-product of Ivan Galamian, also has the mind for its involutions and asides. The work digresses from customary concerto procedure in several respects, not least in pursuing a two-movement course; but it adds to an experience in high craftsmanship and solid musical content. Should Schuman be disposed to revise the already re-revised, I wouldn't mind a bit if he crossed out certain measures of what strike me as an overgenerous percussion part.

Among the attractions of the excellent performance under Thomas of the Piston Second is the pleasure of hearing it in the characteristic sound of the ensemble that was always in the composer's ear when he was scoring for orchestra. To be sure, the BSO of the Seventies is not the Koussevitzky orchestra of the Forties relative to which Piston made that revealingly autobiographical comment. But the greater orchestras retain a character and individuality from conductor to conductor that pervade the playing here of one of Piston's most outward and insinuating works.

Reference to Thomas should not omit the observation that he gives every indication of having derived from Leonard Bernstein an extraordinary aptitude for getting the most from the works of his countrymen. It would hardly be fair to characterize him as the product of a Bernstein "school"—other than Tanglewood itself—but in such disciplines as rhythm, dynamics, tonal colorations, the rise and fall of melodic line, and the adjustment of subordinate or background material to a main course of musical thinking, it adds to an "American" result such as few other conductors have achieved. This is one among several reasons for hoping that the disc will achieve proper circulation in Germany, as a beginning of an even exchange for the amount of Henze, Stockhausen, Kagel, et al., which DGG has lavished upon us in the United States.

Michael Tilson Thomas—"extraordinary aptitude."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Miscellaneous LPs

Data	Report	
Berlioz: *Harold in Italy*. Eugene Ormandy conducting The Philadelphia Orchestra; with Joseph de Pasquale, viola. Columbia stereo, M-30116, $5.98.	Neither memory nor available documents point to a predecessor version of this work by The Philadelphia Orchestra. Thus it has this kind of uniqueness to commend it. It also has the sheen and polish of The Philadelphia Orchestra's tonal gloss to distinguish it from others. But as a totality of conducting and execution (individual as well as ensemble), it doesn't qualify for inclusion among the best versions recently avail-	able. These I would rate in a sequence of Trampler (London Symphony, Prêtre conducting), Menuhin (Colin Davis and the Philharmonia), and Siegfried Borries (Markevitch and the Berlin Philharmonic). De Pasquale produces a beautiful sound from his instrument, but the order of individuality the others bring to their "impersonation" of Harold isn't present in this performance.
Chopin: Sonatas in B flat minor (Op. 35) and B minor (Op. 58). Antonio Barbosa, piano. Connoisseur stereo, CS-2026, $5.98.	By the testimony of the liner copy, Barbosa is a twenty-seven-year-old Brazilian, with a list of prizes and other distinctions to his credit. He is also a pianist of sizable technical resource and uncommonly promising interpretative personality. As far as this recording is concerned, it is concentrated in the B-minor Sonata, a work of lyric persuasion to which he responds with somewhat more individuality and poise than to the B-flat-minor (*Funeral March*), which is well,	but somewhat academically, performed. Even so, it is not until the finale of the B-minor that Barbosa rises above the restraints and inhibitions that prevail previously and gives a strong suggestion of abilities sufficiently outstanding to justify this kind of recorded promotion. He does not show, in this effort, qualities to suggest that Chopin is precisely "his" composer. Other evidence may indicate otherwise.
Janáček: Sinfonietta; *Taras Bulba*. Rafael Kubelik conducting the orchestra of the Bavarian Radio. DGG stereo, 2530075, $6.98.	Kubelik spins out an attractive web of sound in the Sinfonietta, which is perhaps the nearest thing to a well-known work in the Janáček literature. His appreciation of its qualities is full of vitality and a sentiment that will win it new listeners. What will even more command the attention of Janáček-fanciers is the robust statement of *Taras Bulba*, which shows a side of Janáček unexposed in either in his chamber music or choral writing. That is, his command of a color-	ful orchestral language, which, in combination with his individual harmonic sense, stimulates mental pictures in such subject matter as "Andrej's Death," "Ostap's Death," and "Prophecy and Death of Taras Bulba." Though the titles would suggest similarity of mood, mostly lugubrious, the music in each instance is distinctive and absorbing. Excellent orchestral playing and broadly sonorous sound.
Loewe: "Der getreue Eckart"; "Wanderers Nachtlied"; "Im Vorübergehen"; "Canzonette"; "Frühzeitiger Frühling"; "Ich denke dein"; "Freibeuter"; "Der Zauberlehrling"; "Der Totentanz"; "Gutmann und Gutweib"; "Turmwächter Lynceus"; "Lynceus, der Türmer"; "Wenn der Blüten Frühlingregen"; "Die wandelnde Glocke"; and "Gottes ist der Orient." Dietrich Fischer-Dieskau, baritone; with Jörg Demus, piano. DGG stereo, 2530052, $6.98.	Any attention to a composer so little known, generally, as Carl Loewe is welcome, but when it takes in an aspect of his creativity little known even to those who think they know something about him, one can only call the results historic. As may have become apparent to those well-versed in German poetry, all the verbal content is by Goethe, including what may be the first musical response to "The Sorcerer's Apprentice" ("Der Zauberlehrling"). That it is a brilliant translation into tone is, perhaps, to be expected of a composer with Loewe's	imagination; that it projects some points and procedures of ironic musical terminology that resounded later in the nineteenth century suggests that Loewe has his devotees—in all likelihood, Hugo Wolf among them. "Wanderers Nachtlied" is a beautiful song, likewise "Canzonette" and "Wenn der Blüten Frühlingregen." Fischer-Dieskau treats this literature with all the consideration it deserves, and Demus has the kind of technical resource required to get around the sometimes tricky piano writing.
Puccini: "Signore, ascolta," "Tu che di gel sei cinta" (*Turandot*); "Un bel dì vedremo," "Tu, tu, piccolo iddio!" (*Madama Butterfly*); "In quelle trine morbide," "Sola, perduta, abbandonata" (*Manon Lescaut*); "O mio babbino caro" (*Gianni Schicchi*); "Vissi d'arte" (*Tosca*); "Mi chiamano Mimì," "Donde lieta uscì" (*La Bohème*); "Se come voi piccina" (*Le Villi*); "Chi il bel sogno di Doretta" (*La Rondine*). Montserrat Caballé, soprano; with the London Symphony Orchestra conducted by Charles Mackerras. Angel stereo, S-36711, $5.98.	It is perhaps enough to say of this new gathering into a fragrant bouquet of Puccini's sometimes faded-sounding blossoms that Caballé imparts to every one of them a quality of her own, an accent and nuance distinctively personal. That is *not* to say that the results are, in every instance, the best ever, or of a fervor not likely to be surpassed. Who could possibly achieve such results in a dozen arias, of which eight or nine are among the most sung, most recorded of all? For my taste, Caballé is at her most relaxed, her easiest, and most authentic in "Signore, ascolta," "Un bel dì," the excerpt from *Le Villi*, and the "Canzonetta di Doretta" from *Rondine*. These are all not merely exquisitely articulated, but possessed of that same slightly resinous texture to be heard in her singing of zarzuela material (on RCA LSC-2894).	This, to me, is the true index to the voice, which tends to flatten out and become more nondescript—though still beautifully used—in "Vissi d'arte" and the arias from the later acts of *Butterfly* and *Manon Lescaut*. In the others—"Mi chiamano Mimì," "O mio babbino caro," and "Donde lieta uscì"—the tempos dwindle so that one becomes impatient for her to get on to the next tone. Whether this is designed to permit Caballé to ply her potent, sustained *pianissimi* or is a reflection of her interpretative ideas, it soon becomes tediously undramatic, especially when the secret of interpretative success is to broaden a phrase at a climax. Repeatedly, Caballé has so broadened prior phrases that nothing more is left for a climax. Mackerras goes along with Caballé's every inclination (or vice versa), and the reproduction is excellent.
Ravel: "Alborada del gracioso", *Gaspard de la nuit*; *Valses nobles et sentimentales*. Alicia de Larrocha, piano. Columbia stereo, M-30115, $5.98.	As a Ravelian, Alicia de Larrocha has qualities second to some, especially those reared in the French tradition of pianism and its special sense of tonal values. As an interpreter of Spanish music, Miss de Larrocha is presently in a class of her own, which contributes a unique value to her treatment of the "Alborada." It is, in a sense, the difference between the	alien's view into Spain and the native's view outward. The result is akin to those achieved by the late, lamented Ataulfo Argenta in his conducting of works in the Spanish tradition. Miss de Larrocha's pianism is not quite up to the top level in *Gaspard de la nuit*, and the *Valses nobles et sentimentales* are to me more affecting as played by Arthur Rubinstein.—I.K.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RECORDINGS

CABALLÉ AND EARLY BELLINI

by HERBERT WEINSTOCK

When one has written that Montserrat Caballé is a marvel, that Gianandrea Gavazzeni is a thoroughly knowing conductor of Bellini, and that *Il Pirata* is intermittently—and almost—one of Bellini's masterpieces, one has written almost everything that can be said favorably about the new, complete Angel recording (SCL-3772, $17.98) of that opera. Mme. Caballé possesses a sensuous, often luscious, and very pliant—if somewhat "lazy"-sounding—voice; she employs it with unfailing taste toward accomplishing what a librettist (in this case, Felice Romani) and a composer have asked her to do. She scants and skimps nothing. No trial of agility fazes or daunts her. If she has a flaw, it is one that every operatic soprano now must be heard to share: She is not a vocal actress of the Callas power. Not that she is dramatically unaware or inert. Far from it. But she does not, as Joan Sutherland does not, color sung syllables with the rainbow gradations of emotion and meaning that make invisible drama intense. But let us be thankful for an Imogene in *Il Pirata* who so nearly approaches dramatic mastery while singing so well.

As for *Il Pirata* (Bellini's longest opera except, perhaps, for the now unheard *Zaïra*), it is a mixture of youthful master strokes and fusty convention, with the former predominating. It soars more than once up to beauty and intensity worthy of *La Sonnambula, I Puritani,* even *Norma;* that it does not remain on those uplands merely indicates that its composer, at twenty-six, had not learned everything of which he was capable. But the second finale alone, that wonderful *Scena ed aria finale* begun with an extraordinarily moving, purely orchestral introduction and leading to the intensely human "Col sorriso d'innocenza," would by itself almost suffice to require a position in the active repertoire for *Il Pirata.* Maestro Gavazzeni understands all of that, and if he is not the liveliest or most vivid of conductors for bel canto opera, he is knowingly sympathetic, as he shows here in his shaded manipulation of the Orchestra and Chorus of Radiotelevisione Italiana, Rome, and of his solo singers.

Yet, the old question repeats itself: Is it artistically fair or desirable to perform a Rossini, Bellini, or Donizetti opera with a cast in which only one of the soloists is able to face the composer's floridities without dodging the issue? Certainly neither of the male singers of leading roles in this performance of *Il Pirata* has either the proper sort of voice or the highly trained technique for a characterization much above mere adequacy. In the title role of Gualtiero, the pirate, Bernabé Martí sounds strained and tentative; the integral ornaments have been simplified and abridged for his comfort (and some extratextual high notes have been added as though to atone for that adjusting). Piero Cappuccilli as Ernesto is better, but Bellinian baritonal *fioriture* are absent from his armory. The result is that Imogene often seems to be performing in an opera marked by one style, whereas her Gualtiero and Ernesto belong, operatically speaking, to another, later world, most damagingly when elaborate cadenzas for Gualtiero and Ernesto in the second-act trio are omitted altogether. That omission leaves a small, audible gap in the fabric of the scene. Again, in more than one place, the rapid sixteenth-notes in groups of four that Bellini seems to have used in *Il Pirata* as a sign of special agitation are either slurred over or left out.

In minor roles, Flora Raffanelli (Adele), Giuseppe Baratti (Itulbo), and the sonorously admirable Ruggero Raimondi (Goffredo) have little to do. If the "boom" in early-nineteenth-century bel canto opera is to continue, and if what is written into its composers' scores is to be displayed for our full enjoyment, certainly not only sopranos and their deeper-voiced sisters, but also—and most urgently—tenors, baritones, and basses must train themselves to sing florid ornaments meaningfully, to trill, and to run at least diatonic scales (though chromatic scales would be desirable, too) as manifestations of what the text's words and the musical notes are saying. Otherwise, as with this often admirable recording, we shall have to go on being satisfied with only second-best.

Stravinsky Commemorative Issue
May 29, 1971
Articles by
Pierre Boulez • Walter Terry • Irving Kolodin
and others

Jascha Heifetz,
acclaimed by many as the world's greatest violinist,
makes his concert debut on television.
One of the major musical and television
events of many seasons. Produced in Paris for the
BELL SYSTEM FAMILY THEATRE.

Friday, April 23, 10-11 P.M. E.S.T., NBC-TV.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Jazz LPs

Data	Report
Gene Ammons: *The Black Cat.* Ammons, tenor saxophone; Harold Mabern, piano; George Freeman, guitar; Ron Carter, bass; Idris Muhammad, drums; with strings arranged and conducted by Bill Fischer on two tracks. Prestige stereo, PR-10006, $4.98.	On the exciting title number, an original by Freeman at bright tempo, the admirable rhythm section provides terrific, punching drive as Ammons wails with abandon. He plays with urgency and commanding toughness on three other straight-ahead originals, too, but although the two ballad tracks testify to his versatility, the strings on them are a drag in two senses of the word. It is a pity such concessions to the supermarket cannot be put on separate, cancelable stereo channels. However, don't miss Carter on the final track, and note the rapport throughout between the leader and Freeman. For the Ammons of twenty years ago, a second Prestige set, *Blues Up and Down*, Vol. I (7823), is worth investigating. Alternate and incomplete takes make this a collector's item, but here again Ammons is in good company, this time that of men like Benny Green, Jo Jones, and Sonny Stitt.
Duke Ellington: *Second Sacred Concert.* Ellington, piano; with seventeen-piece band, choirs, and vocalists: Alice Babs, Tony Watkins, Devonne Gardner, Trish Turner, Roscoe Gill. Fantasy stereo, 8407-8, $5.98 (two discs).	This is Ellington's long-awaited second sacred concert, as recorded at his own expense shortly after the memorable premiere in 1968 at the Cathedral Church of St. John the Divine in New York. Fantasy deserves every credit for stepping in where the "major" labels apparently feared to tread. The stirring performance is highlighted by the singing of the Swedish soprano Alice Babs, who on "T.G.T.T." and "Almighty God" surely represents a peak in Ellington's use (since 1927) of the voice as an instrument. There are typical and moving contributions by the late Johnny Hodges and a brilliant finale by the whole company on a theme suggested by the 150th Psalm. The scoring of "Supreme Being" and the opening theme show Ellington at his most resourceful and imaginative, and there are several singularly attractive melodies. The lyrics, fortunately, are printed in full, together with the composer's program notes. What makes the set so remarkably impressive is the daring and variety of the overall conception. Much superior to the first sacred concert, it is no wonder that Ellington regards this as his greatest achievement.
Hubert Laws: *Afro-Classic.* Laws, flute; with octet. C.T.I. stereo, 6006, $5.98. **Frank Wess:** *Wess to Memphis.* Wess, flute; Eli Fountain, alto saxophone; with rhythm section. Enterprise stereo, ENS-5001, $4.98. **Herbie Mann:** *Memphis Two-Step.* Mann, flute; with septet and octet. Embryo stereo, SD-531, $5.98.	From a jazz viewpoint, the best thing about these is their attractive packaging. The Wess set is the least pretentious musically. The other two are inventive, and Mann uses his guitars to enjoyable effect, but the flute seems all too often to lead the jazz musician into an amorphous realm where he forsakes his rhythmic principles. Technically, Laws is impressive, as he was, too, in his earlier *Crying Song* (C.T.I. 1002), but there is rather more "classic" than "Afro" here. Flute addicts will find his Passacaglia in C minor rewarding.
John W. "Knocky" Parker: *The Complete Piano Works of Jelly Roll Morton.* Parker, piano, harpsichord, and celeste; Marvin Montgomery, banjo; Dick Brightwell or George Pryor, bass; Ruth Brightwell or Harvey Kindervater, drums. Audiophile stereo, AP-10205, $23.80 (four discs).	This boxed set contains forty-eight of Morton's compositions, and Parker, with the notable exception of Bob Greene, is quite possibly the pianist best equipped to interpret them today. The project might have been definitive had not a decision been made somewhere along the way to "antique" it. As a consequence, Parker is heard most of the time on harpsichord, which, with its muddy bass and jangling treble, tends to resemble a honky-tonk piano. To those familiar with the original records, this will reduce rather than add to the authenticity of these interpretations. So will the frequent switching to celeste on those tracks where Parker plays piano. The accompanists are largely superfluous, but although the banjo is a decided hazard, this can be minimized by tuning out the left channel. Nevertheless, Morton's music miraculously survives, one of the performances most free from the faults mentioned above, bearing, ironically enough, the prophetic title of "Big Fat Ham."
Muddy Waters: *They Call Me Muddy Waters.* Waters, guitar and vocal; with various small groups. Chess stereo, 1553, $4.98.	Here, in annotator Pete Welding's words, "are stunning examples of the mature 'classic' fully electrified Chicago blues ensemble," examples that will take away the taste of such abortive albums as *Electric Mud* and *Fathers and Sons.* Recorded from the early Fifties onwards, there are previously unissued titles here that show Waters at his best, and in the company of musicians like Little Walter and Otis Spann. For a relatively short period, the integrity, vitality, and, indeed, swing of Waters's groups brought the blues into a new focus.
Sam Wooding: *Sam Wooding and His Chocolate Dandies.* Wooding, piano; with bands of nine and eleven pieces. Biograph mono, BLP-12026, $5.98. **Various Artists:** *Black Bands, 1927-1934.* Earl Hines, Bennie Moten, Tiny Parham, Baron Lee, and Luis Russell, leading bands of from six to twelve pieces. Historical mono, HLP-35, $5.98.	The first set is an interesting souvenir of a black band that acquired most of its fame abroad, five of the numbers being recorded in Berlin in 1925, ten more in Barcelona four years later. The arrangements are mostly commercial and overcrowded, so that there is little space for soloists, but Tommy Ladnier shines on "Shanghai Shuffle" and "Alabamy Bound," and Doc Cheatham briefly on "Bull Foot Stomp." The second set illustrates the progress the bands had been making back home. Earl Hines, as a pianist, was ahead of his time in 1929, but his band was not. Yet by 1932, as the Blue Rhythm Band (under the nominal leadership of Baron Lee) demonstrates, the black bands had the formula all worked out that was to make so much money for white bandleaders in the "Swing Era." The picture on the cover of this album, incidentally, is of Jimmie Lunceford's band, not Earl Hines's, as stated.
The World's Greatest Jazz Band: *What's New?* Yank Lawson, Billy Butterfield, trumpets; Vic Dickenson, Ed Hubble, trombones; Bob Wilber, clarinet and soprano saxophone; Bud Freeman, tenor saxophone; Ralph Sutton, piano; Bob Haggart, bass; Gus Johnson, Jr., drums. Atlantic stereo, SD-1582, $5.98.	There seems to be a better balance between old and new in this collection than in its immediate predecessors. Good remakes of "The Eel" (featuring Freeman's slithering tenor), "What's New" (with properly bold ascensions by Butterfield), and Haggart's durable "Dogtown Blues" contrast agreeably with "Mercy, Mercy, Mercy," "Root Dog," "Girl on the Beach," and "Walk Him Up the Stairs." The last, from *Purlie*, is particularly successful and could well be a hit. Dickenson opens and closes this with humorously derogatory statements. He has quickly become an important element in the band, and he and Hubble are a formidable trombone team. Sutton is seldom featured, and for those who would like to hear more of him *The Night They Raided Sunnie's* (Blue Angel stereo, 504) can be recommended. On it he plays eight enjoyable standards with Bob Wilber in sympathetic attendance. —STANLEY DANCE.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

POP

ROOTS AND CRAFTS: THE BRITISH ARE COMING

by ELLEN SANDER

Siren's second album is out. It's called *Strange Locomotion*, and if that title is not a particularly accurate indication of the record's contents, the release chug-a-lugs with the same kind of roundhouse funk that distinguished this English group's first album. It starts right out with a beat-busting, hard rocker, "Relaxing with Bonnie Lou," which throbs with a tough, melodic pulse; blunt, dense lyrics; and instrumental work that fills the song out to its limits and never goes beyond them. One of the things that impress me most about Siren is that they never overstate—no pointless guitar solos or indulgent riffing. Their exercise of internal control is what makes them so effective in an elementary but very well-worked way.

As full and flamboyant as "Relaxing with Bonnie Lou" is, it sets up a song of utter simplicity, "Some Dark Day," accompanied by only one acoustic guitar. Kevin Coyne's voice is unaffected, husky, and very physical; his delivery slightly roguish. "Lillian" is the kind of crazy-woman love song that is funny, desperate, and buoyant. Coyne practically howls it through the instrumental, using additional voicings in the chorus. "The Stride" is vaguely reminiscent of the kind of Fats Domino early mainstream rock and roll that, together with an earlier variety of urban blues, forms the functional spine of Siren's approach to rock. Because they are so close to their roots, it is easy to trace where rock and blues overlap in their music, how they feed in and out of each other, and where rhythm-and-blues and rock and roll meet and mix. Because Siren combines these elements in a completely unpretentious way, it is natural, it is simple and understated, and it works.

"I'm Aching" is very weak. It's more of a ballad than any of the other songs, and Coyne's voice is not up to an extended melody and slower changes, particularly next to a piano, whose fuller tones tend to make him sound even shakier. "Fetch Me My Woman" is both too heavy and too long, and while "Hot Potato" is a fine rhythmic rock concoction, it also goes on too long. Had the three longest songs not been set one after another on Side Two, they might not sound as parboiled as they do, but "Hot Potato," with the same kind of intentions as "Strange Locomotion," sounds hashed over, while "Strange Locomotion" starts off rocking and rolling and never quits; it is a close, perhaps deliberate, relative to a song recorded some years ago by Little Eva, "Do the Locomotion," which to this day runs through my mind like a jaunty diesel. When Siren breaks loose with something like "Strange Locomotion" or "Squeeze Me," they can have that same kind of can't-get-it-off-your-mind hold on a rock and roll song. Even when the seams show a bit (which is possibly due to a change in lead guitarists since the last album), they have a grip on their musical identity from the rhythm section on out.

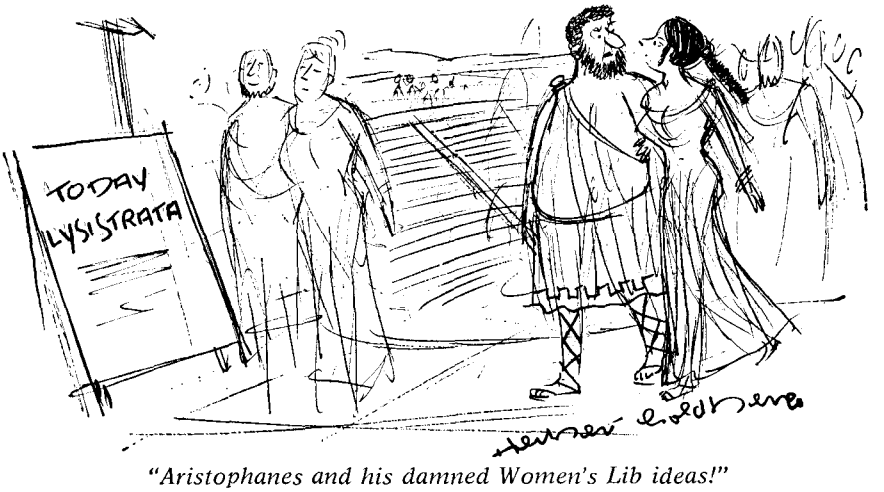
The rhythmic aspect of their sound is very much the core of their delivery, as could be expected from an album that is produced by the band's bassist, among others. If anything, the sparseness of production *qua* production keeps this group honest, if still poor.

Albums like the Bee Gees' *2 Years On*—where so much of the quality is the sound of studio walls ringing with the quiver of electronics played subtly through several voices combined in harmonic complexity to sound like one otherworldly presence—are breathtakingly beautiful and represent fine English recording craftsmanship on the other end of the conceptual scale from Siren. The title song of *2 Years On* is built around a steady, subtle beat, a consistent undercurrent of a bass run and tambourine, around which lyric games, orchestral details, and vocals appear and subside. The Bee Gees take the basic simplicity of a well-constructed song and adorn it, sometimes richly, sometimes starkly, but each flourish enhances as well as ornaments the song. And what is remarkable is that such levels of finesse are evident in every aspect of almost every song, often in very different ways.

"Back Home" is as durable a piece of hard rock as could be had; it's not as if the Bee Gees are all pomp and intonation. "The 1st Mistake I Made" has faint echoes of Dylan and the Byrds. As unlikely as that may seem, they can manipulate the heraldic effect that characterizes their sound to tap any source and make the result real.

"Lonely Days" is crisp and crafty enough to have become a hit single. "Alone Again" keeps revolving around a level beat, with much the same as the effect of "2 Years On." "Tell Me Why" sounds a bit pale compared to other arrangements, a bit monotonous and somewhat featureless. On the other hand, "Lay It on Me" is nitty-gritty, down-home, stomping music, even if the touch is a little too civil for the posture of the song. "Every Second, Every Minute" seems kind of useless, and song and the arrangement near-miss and escape in opposite directions. "I'm Weeping" is as stabbing and evolving as a full-length drama, which it is, heartbreaking and revealing, all in under three minutes.

When groups comprehend, and apply, those particular virtues that make them distinctive units to the extent of being able to formulize them, that's where sound professional pop begins. Though the musics of Siren and the Bee Gees only peripherally resemble each other, they have that important quality in common. American groups, with few exceptions, are running scared; their musicians are running around loose. If the sort of consciousness about their music that Siren and the Bee Gees display is an indication of what is happening generally on the English pop scene, little wonder the Americans suffer so much by comparison.



"Aristophanes and his damned Women's Lib ideas!"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"MANON" À LA SILLS

To quote our good but weak-willed friend Le Chevalier des Grieux, "Manon, you are like an astonishing sphinx, a veritable siren. Your heart is triply feminine, yet how I love you and hate you. . . . Foolish as you are, how I love you!" Massenet's touching, colorful panorama of the life and times of Manon—with its skillful libretto by Henri Meilhac and Philippe Gille, based on the Abbé Prévost's famous novel—has exercised its ensorceling powers over the unsuspecting, and the not-so-naïve as well, since its premiere at the Opéra-Comique on January 19, 1884, and continues to remain Massenet's most adored creature. The reasons are quite simple: *Manon* is a masterpiece of the French lyric theater, and it is vibrantly breathed into being each time an enchantress comes along with the right infusion of the vocal, dramatic, and physical. Beginning with Mlle. Marie Heilbron, the list is long and distinguished (surprisingly non-French, but more Spanish, American, and English), the most recent being Beverly Sills, for whom the opera was staged by the New York City Opera in Tito Capobianco's highly successful production in the spring of 1968.

ABC Audio Treasury (ATS 20007/4, $23.98) has recently skimmed the *crème de la crème* of that deed—Miss Sills, conductor Julius Rudel, and the Guillot of Nico Castel—and improved on quality by adding a tenor of Nicolai Gedda's stature to fill the role of Des Grieux, baritones of standing and experience such as Gérard Souzay and Gabriel Bacquier to give authenticity to Lescaut and Le Comte des Grieux, plus the New Philharmonia Orchestra and Ambrosian Opera Chorus as important ingredients of excellence. In sum, it is an international ensemble effort of a rare total standard and spontaneous *joie de vivre* at a time when so many complete-opera recordings spring either full-blown without stage background to give them validity or purely as star turns.

Manon may be considered doubly blessed since this, the first stereo recording, was preceded by one of the major recording events in history—the 1956 Pierre Monteux version with Victoria de los Angeles, Henri Legay, Michel Dens, and the Paris Opéra-Comique forces, currently available on Seraphim ID-6057. Although the mono sound is flattish by contrast and is lacking dimension, this remains an indispensable recorded document of French style and of the Spanish soprano at her peak in one of her most captivating creations. Monteux's reading is a textbook of clarity, grace, pacing, and elegance, as is the heady French singing of the Comique cast.

By comparison, Rudel will have little to do with faded, pressed flowers or perfumed poetic atmosphere. Yet there is a redolence of a more modern day, for his is a stirring, full-blooded, and even (dare we say it?) Wagnerian look at the score. Barring an erratic tempo here and there, it is justified by the vitality that brings the music to life and makes the drama ardently live. The Philharmonia plays with a sweeping passion, and the Ambrosian singers maintain their own high-water mark. At the same time, it is the orchestral sound that provides the single flaw of the project, for EMI's recording techniques have the orchestra swamping the singers at the climactic moments of every scene, destroying what is in quieter moments a fine balance of voices and instruments (there is something to be said for those older recordings which blatantly gave prominence to the voices).

But *Manon* blooms or withers on the branch with the prowess of the protagonist, and in the case of Beverly Sills this performance captures her in one of her most felicitous stage portrayals. It is thoughtful and strongly felt, capturing the multi-faceted personality of the girl, evolving musically and dramatically from the awkward country girl on the threshold of exploring the pleasures of life to the glittering *élégante* of Paris and the heartbreak of the denouement, remaining sympathetic and vulnerable to the end. This is not revealed here through her physical presence (which was controversial on stage) but through a full palette of vocal coloring—traced, let's say, from the innocence and purity of her opening "Je suis encore tout étourdie" (with just a touch of country boisterousness in her laugh) to the hushed womanliness of "Adieu, notre petite table," the assertive sophisticated patina of brilliance in the Gavotte scene, the sexual insouciance of the Saint-Sulpice duet, and the feverish sound of a woman burning herself out in the febrile gambling scene. Vocally, the role indulges all the singer's finest attributes: the caressingly warm lyricism, lovely legato line, ravishing pianissimos—and the coloratura dazzle when needed. Her French intonation is near perfection, although the spoken lines do not have quite the enchantment of De los Angeles.

As Des Grieux, Gedda is in resplendent voice, and it would be hard to imagine another tenor in the world today able to sing this music with his blend of refinement and manly passion. Having nurtured his vocal equipment to realize its full capacity, he is now capable of singing at white heat while maintaining the same purity, suavity, and faultless vocal placement. Souzay's Lescaut is artistically conceived and well sung, with a touch of the philosopher to give added dimension to a not-always-interesting character. Bacquier's Comte is authoritative and richly sung, while Nico Castel's Guillot is as effective on disc as it is in the house. There is also first-class support from Michel Tremont as De Bretigny and the Rosette-Pousssette-Javotte of Patricia Kern, Michele Raynaud, and Helia T'Hezan. The performance is virtually note-complete, including the usually excised music after the Act I escape, many other bars throughout the five acts, and (as an appendix) the 1890 Fabliau alternate to the Cours-la-Reine Gavotte, "Oui, dans les bois," which Massenet wrote for the young Mme. Bréjean-Silver and previously recorded by Miss Sills.

—ROBERT JACOBSON.

You don't have to be an engineer . . .

. . . to choose high fidelity components confidently. The purpose of high fidelity is simple—to recreate music accurately. But, explanations about how this is done are traditionally clouded by technical verbiage, and more often confuse than clarify.

Acoustic Research can help. The people at AR have written a series of comprehensive but non-technical articles explaining the essentials of high fidelity. You can obtain these articles and a copy of the current AR catalog by mailing the coupon below.

AR Acoustic Research

Acoustic Research, Inc.
24 Thorndike St.,
Cambridge, Mass. 02141, Dept. SA-4

Please send me free copies of your articles on high fidelity plus the current illustrated AR catalog.

Name _____

Address _____

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Continued from page 53

of reading Norman Mailer's reflections on the Frazier-Clay fight brings to mind that in music, too, "if there is a word our century has added to the potentiality of the language," to use his words, "it is 'ego.' " The operatic world has its share of it, with Musettas striving to be Mimis, Walther von Stolzings beefing up inadequate tones for Siegfried, and adequate Butterflys casting up to sing Salome. To judge from this ill-begotten effort, Miss Bumbry is another who is minded to conquer the worlds of others before she has dominated everything within her own mezzo territory.

It is not merely enough, as is demonstrated here time after time, to be able to sing the notes of "Pace, pace" or "Vissi d'arte." There is such a thing as a vocal center of gravity, a position of the voice, a posture of the sound, if you will, from which related things emanate. The one thing that emanates constantly from Miss Bumbry's effort with most of the material herein contained is a sense of strain. Constantly, a quaver sets in around F-sharp, and the voice has the sound of an organ tired before its time.

As for style—neither by temperament nor by application is Miss Bumbry able to muster the calm, the placidity, the flow without which singing "Casta diva" is a wasteful exercise. The excerpt from *Medea* all too quickly arouses echoes of better qualified others (not only Callas, but Eileen Farrell), and the depth of the real soprano (Italian, that is) "Suicidio" is not within her. She does, perhaps, most nearly well in "La mamma morta" (and best, of course, in "O don fatale" from her own repertory) in part because it comes down to a range in which her dark lower range can be usefully employed. It is of some interest that, in the "interview" ("puff" would be a better word) accompanying the disc, Miss Bumbry identifies the singers she admires as "Callas, Price, and Caballé." Miss Bumbry, meet Miss Horne. Miss Bumbry, meet Miss Ludwig. The accompaniments directed by Aldo Ceccato do not embarrass the soloist by their authenticity.

LITERARY I. Q. ANSWERS

1 Ka (*Old Wives' Tale*), 2Bl (*Fathers and Sons*), 3Ak (*War and Peace*), 4Lf (*Magic Mountain*), 5Id (*Three Musketeers*), 6He (*Hunchback of Notre Dame*), 7Jg (*Ivanhoe*), 8Fj (*Vanity Fair*), 9Dh (*The Red and the Black*), 10 Cb (*Don Quixote*), 11 Ei (*Tristram Shandy*), 12Gc (*Pickwick Papers*).

With our World Zone radio.
You can sit in Battle Creek, Michigan and hear the Vienna Philharmonic—from Vienna.
Or find out the weather at the Arctic Circle (as if you couldn't have guessed). Or listen in on the latest rumor from behind the Iron Curtain.
Because the CRF-230 has 23 bands that cover FM, short wave, medium wave, and long wave.

No other global radio has as many.
And no other global radio has a tuner as sensitive as ours. It runs on batteries, or on AC current.
So next time you feel the urge to travel just pick a country, turn on our radio, and close your eyes.
It's really only half pretending.

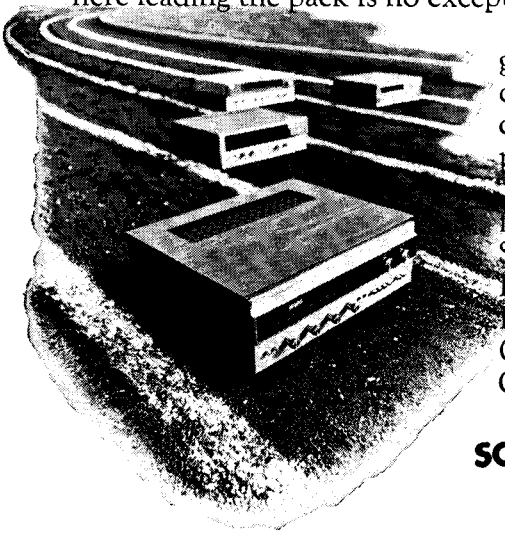
THE SONY® WORLD ZONE RADIO.

For further information write to:
SONY, 47-47 Van Dam St., L.I.C., N.Y. 11101

THE CRITICS HAVE PUT THE COMPETITION IN THEIR PLACE

Leading consumer testing publications are the most difficult critics to please. But they continually top-rate Sherwood receivers over all others.

Our S-8900 stereo AM/FM receiver shown here leading the pack is no exception.

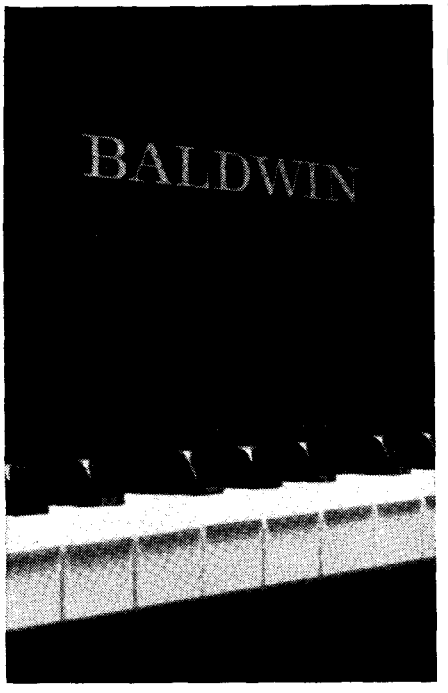


For $399.95, it gives more top-rated quality than any comparable or lower priced model.

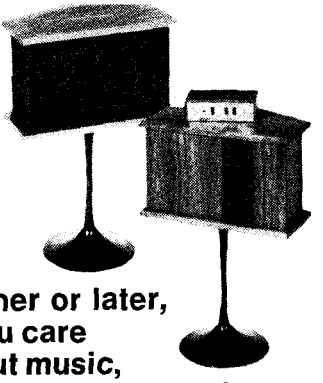
For all the specifications, write today. Sherwood Electronic Laboratories, Dept. C, 4300 N. California Ave., Chicago, Ill. 60618.

SHERWOOD SOUNDS EXPENSIVE

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Lorin Hollander's Accompanist



Sooner or later, if you care about music, you will own Bose 901 DIRECT/REFLECTING™ speakers.

Begin by hearing them now.

Why has this speaker had rave reviews from nine major high fidelity magazines? Listen to the BOSE 901 in A-B comparisons with any speakers, regardless of their size or price, and hear for yourself.

Write for copies of the reviews and list of BOSE dealers in your area.

You can hear the difference now.

THE BOSE® CORP.
Dept. R
Natick, Massachusetts 01760

Raising Kael

Continued from page 49

mind," she said, "and it's worked out ever since."

About two-and-a-half years ago, Marc Jaffe, the editor of Bantam Books, asked her to do a brief introduction for a paperback edition of the script of *Citizen Kane*. The firm had acquired publication rights from RKO and Orson Welles. Miss Kael declined on the grounds that she had, the year before, written a long piece on Orson Welles. She recommended someone else. Months went by, and the writer she had recommended failed to come up with anything. "So I said I would do it. There were other directors I would have rather studied, Renoir for instance, but when I got involved in it I became *really* interested. The Hearst material I was already familiar with, but because my job was to introduce the script I started investigating the writing, and that took me into the whole role of the writer in film-making. From being absorbed in the project, it became a kind of madness, made all the more strange because I was giving months and months of time to something I couldn't make any money on. In fact, I soon dissipated the fee for the job [$750] just on telephone calls."

The passages in *Raising Kane* that have caused the most furor in movie circles have to do with the diminution of the Welles role in the writing of the script. Not only did he not write it, she makes clear, he didn't even think of the idea. She quotes the secretary who was present throughout and typed each draft: "Welles didn't write (or dictate) one line of the shooting script of *Citizen Kane*." Welles, wrongly or rightly, has won only one Academy Award, and that was for his "co-authorship" of the famous film. Miss Kael adds, "Under the present rules of the Guild [for script credit] Welles's name would probably not have appeared." But she goes further. Even that vaunted *style* of the film, which has so impressed succeeding directors and critics everywhere, she traces not to Welles, but to his cameraman, the late Gregg Toland. While I talked with her, she suddenly showed me some stills and asked me which film I thought they had come from. They looked as though they might have come from *Citizen Kane*, but they were stills of an earlier film, *Mad Love*, photographed by Gregg Toland.

Here, then, was strong evidence for what many have long suspected: that neither authorship nor credit has been fairly apportioned, more often than not, in the film world. And it is not merely a matter of personal vanity. Audiences are being cheated when talents are robbed of their just recognition, for the opportunity to continue working in film often depends on that recognition. Directors, aided and abetted by film historians and critics, and by their own publicity, have emphasized themselves as the primary creative force in film-making. Sometimes this is, of course, true. On the other hand, if one adopted the *auteur* director point of view, one might all too easily assume that all the rest involved—writers, technicians, actors, producers—are merely automata through which the director is expressing himself. Several contemporary directors, misreading Sarris, cheerfully espouse his theories, although they hardly apply to them at all. (His theory aims, mainly, at a unified way of looking at films of the Thirties and Forties.)

Nevertheless, Miss Kael is more than anxious to give Welles a great deal of credit for *Citizen Kane*. "The key was Welles," she said. "He was the catalyst. He made it possible for so many frustrated Hollywood talents to give of their best. Marvelous as Mankiewicz's script was, the picture might have been an ordinary picture with some other director . . . and, certainly, with some other actor as Kane. But it is wrong to think that Welles brought it all out of himself. He brought it out of others also."

Her research took her, off and on, close to two years. "I talked to everyone I thought could help me," she said. "But I was very selective about whom I interviewed. Mainly, I guarded against people I felt might be too emotionally involved." She did not talk, for instance, to Herman's younger brother, Joseph L. Mankiewicz. An important clue came from Sam Zolotow, who had been on the *Times* when Herman Mankiewicz had worked there in the mid-Twenties. "I got a lot of help from the secretary, Mrs. Rita Alexander, who had taken the dictation from Mankiewicz and done the typing from start to finish. It was one of those funny things; it turned out she now lived only four blocks from me."

One person she did not contact was Welles himself. "He has talked about *Kane*," she said, "over the years, here and in England, and I felt there was nothing to talk with him about. I know what he has to say."

Once into the writing, she knew she was going far beyond her original assignment from Marc Jaffe, who informed her that her contract allowed her to retain magazine rights. "About seventy-five pages into it, I wanted to see if *The New Yorker* would be interested in publishing it, and I went to see William Shawn and asked him if he would like to read some of what

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

I was doing. I handed him the seventy-five pages, he asked me to sit down, and he started reading. After twenty pages he looked up, said, 'I'm buying it,' and then went on while I sat there." Jaffe, with an important script and an important essay on it in hand, then arranged for Atlantic-Little, Brown to bring out a hardcover edition, to be published in September, at which time the fuss over *Raising Kane* should become louder and more furious.

A good deal of the currently intense interest in film criticism is due to this same dedicated lady, who feels that movies are worth as much time and attention "as any art form that involves the emotions and minds of people, and affects their lives." With no stipulations on the length of what she writes for *The New Yorker*, she has been able to go into the kind of careful analysis she feels is her forte as a writer on film. "But people," she said, "constantly refer to film criticism as though it were new. There was tremendous interest in Agee's criticism, and people read Otis Ferguson back in the Thirties.

Since she makes it a point of seeing six or seven films a week, her own writing is often done in the late hours. She does it in longhand, scribbling away sometimes until dawn breaks over Central Park. She has never learned to type. The best Christmas gift she ever got was when her daughter announced to her that she had secretly learned to type and would henceforth do her typing. While some unhappy film-makers call her venomous, and reviewers will occasionally refer to her work as "bitchy" (a description conveniently applicable to the writings of a woman), she feels it would be callous and stupid to neglect the evidence of her eyes and ears. "People talk about how great movies are," she said, "and they never go to them. It's a minority audience now, and that minority seldom sees more than six movies a year."

She can be as formidable in person as in her writing. The film-maker who tangles with her had best have strong defense positions. Those who happened to be present when she and Norman Mailer discussed his films were treated to a rare example of intellectual infighting. Women's Lib is not a subject that interests her, nor are other women's organizations. "I love what I'm doing."

If there is a question most often asked her by those she meets, it is the meaning of her title, *I Lost It at the Movies*. "What," I once asked her, "did you lose at the movies?" I treasure the answer she gave me. "Oh," she said with a sigh, "there are so many kinds of innocence to be lost at the movies."

Letters to the MultiMedia Editor

Bits and Pieces

GERALD WEALES's delightful piece on the pleasure of watching good actors in supporting or even "bit" roles, "Bits and Pieces" [*SR*, Mar. 27], both recalls the old days when the movie studios cultivated a resident company of "featured" actors and reminds us that movie critics today generally fail to draw any attention to such actors. A while back, the critics ignored Barbara Ann Teer's excellent "turn" in a poor picture like *The Angel Levine*, and in the same issue [Mar. 27] of *SR*, Hollis Alpert fails to cite Tony Harvey's wonderfully warm and comic performance as the "unprepossessing husband" in a fine picture like *Taking Off*.

Although the critics probably figure correctly that their readers are unlikely to attend a film because of a good supporting performance, they should remember that the studios don't support a resident company anymore, and that their notices may be crucial to the careers of the "featured" players. We lose some of the best ones, I think, because their fine work never receives any praise at all, and I for one would like to see more of Barbara Ann Teer and Tony Harvey.

JOSEPH STONE,
Chapel Hill, N.C.

Weales and Woes

THE ARTICLE "Bits and Pieces" about the character actors in movies really stung me, as if someone had invaded my own personal box of goodies—those little things about nothing I always thought were my own.

That I can take. But the "Ural" line and Grady Sutton . . . how dare you, Mr. Weales! I've wondered many times if

WIT TWISTER #214

Edited by ARTHUR SWAN

The object of the game is to complete the poem by thinking of one word whose letters, when rearranged, will yield the appropriate word for each series of blanks. Each dash within a blank corresponds to a letter of the word.

No fault or _ _ _ _ disturbed
the land's smooth crust;
The prairies rolled, the _ _ _ _
on every side.
Abruptly, then, the _ _ _ _ skyward thrust
Its massive monument of granite pride.

—A. S.

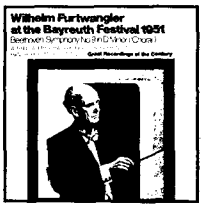
(*Answer on page* 63)

Another KING KAROL Mail-Order Special!

From the SERAPHIM "Angels of the highest order"

Library of Great Recordings

The entire Seraphim catalog now available at only . . . . . $2.20 PER DISC



INCLUDING THESE LISTED BELOW

S—Stereo Only M—Mono Only

SIR JOHN BARBIROLLI
Elgar: Symphony #2 in E Flat
SB6033—2 Discs ---------- $ 4.40 ☐

FRANCOIS SAMSON, Piano
Ravel: Complete Music for Piano Solo
SC6046—3 Discs ---------- $ 6.60 ☐

HEUTLING QUARTET
Mozart: Complete String Quintets
SC6028—3 Discs ---------- $ 6.60 ☐

HUNGARIAN QUARTET
Beethoven: Complete String Quartets
SC6005—Nos. 1-6 Vol. 1 3 Discs ----- $ 6.60 ☐
SC6006—Nos. 7-11 Vol. 2 3 Discs ----- $ 6.60 ☐
SD6007—Nos. 12-16 Vol. 3 4 Discs---- $ 8.80 ☐

ARTURO TOSCANINI
Beethoven: Symphonies Nos. 1, 4, & 6
MC6015—3 Discs ---------- $ 6.60 ☐

WALTER GIESEKING, Piano
Mozart: Complete Music for Piano Solo
MD6047—Vol. 1 4 Discs ---------- $ 8.80 ☐
MD6048—Vol. 2 4 Discs ---------- $ 8.80 ☐
MC6049—Vol. 3 3 Discs ---------- $ 6.60 ☐

ARTUR SCHNABEL, Piano
Beethoven: Complete Beethoven Society Recordings, 1932-1937
MD6063—Sonatas Nos. 1-10 4 Discs -- $ 8.80 ☐
MC6064—Sonatas Nos. 11-17 3 Discs -- $ 6.60 ☐
MC6065—Sonatas Nos. 18-27 3 Discs -- $ 6.60 ☐
MC6066—Sonatas Nos. 28-32 3 Discs -- $ 6.60 ☐
MC6067—Variations and Bagatelles 3 Discs -- $ 6.60 ☐

BORODIN QUARTET
Shostakovich: Complete String Quartets
SC6034—Nos. 1-5 3 Discs ---------- $ 6.60 ☐
SC6035—Nos. 6-11 3 Discs ---------- $ 6.60 ☐

WILHELM FURTWANGLER
Beethoven: Symphonies Nos. 3, 5 & 7
MC6018—3 Discs ---------- $ 6.60 ☐
WAGNER: Music from Parsifal, Lohengrin, Tristan, Siegfried and others
MB6024—2 Discs ---------- $ 4.40 ☐
BEETHOVEN: Symphony No. 9 (Choral)
MB6068—2 Discs ---------- $ 4.40 ☐

SERAPHIM GUIDE TO RENAISSANCE MUSIC
Vocal and Instrumental Pieces from the 13th to 17th Centuries
SC6052—3 Discs ---------- $ 6.60 ☐

SERAPHIM GUIDE TO THE CLASSICS
A Survey of Western Music from the Middle Ages to the Present
SJ6061—10 Discs ---------- (Special) $19.99 ☐

SEND FOR FREE KING KAROL CATALOG!

FREE Shipping Anywhere in USA, APO & FPO Addresses! (Add 15% for Foreign Shipments — Minimum charge $1.50) Send check or M.O. with order.

KING KAROL RECORDS DEPT. SAT-4
P.O. Box 629, Times Sq. Station, New York, N.Y. 10036
*N.Y. State residents please include local Sales Taxes

KING KAROL STORES STOCK EVERYTHING
WORLD'S LARGEST SELECTION OF RECORDS & TAPES

WEST SIDE	MIDTOWN	EAST SIDE
460 West 42 St. at 10th Ave.	111 West 42 St. at 6th Ave.	940 3rd Ave at 57th St.

NEW QUEENS STORE: 40-46 Main St., Flushing
Coming Soon—Our New Location: 609 Fifth Ave. (49th St.)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

anyone—anyone—remembered that line. Southern, you bet. It came out like "You're all" to me. Actually, the line was "All I want to do is go back to the Ural Mountains." Georgia? Which one? Preposterous. Marvelous.

Cora Witherspoon was another one. Remember the line, "My dear, he has one of the longest lineages in England"? How about *Oil for the Lamps of China?* The hero (I forget him) is leaving his post; the old bookkeeper, looking over his bifocals endearingly, says, "You'll always be boss, boss." We were all China-watchers then, but it didn't keep you awake at night.

Who was the old fellow—tall, thin, with sunken cheeks—who played in all the W. C. Fields things? Always wore a hat, looking and sounding like a Mississippi dirt farmer? I recall the line, "I want my ten dollars back." They must have been friends. I like to think they were. A wonderful absurdity, this character—a Gothic window that talked.

Donald Meek clearing his voice after the words came out in a high pitch. Department stores invented for Franklin Pangborn, and charge accounts created so Alice Brady could have something to talk about at home. Ah, yes, her man Godfrey listened, but so did we.

I guess the article got to me because I realized, reading it, that these things aren't "camp"—they dwell in individual memories midst woods of holly.

Gerald Weales, you made my day.

BOBBY HAMMACK,
Burbank, Calif.

The Meanness of Alpert

I ENJOYED VERY MUCH Hollis Alpert's article "The Diversification of Shirley MacLaine" [*SR*, Feb. 27]. She is obviously a woman of the highest intelligence, physical strength and energy, and has withal an enlightened social sense.

When I was on the first page and realized this was developing into an account of an outstanding woman, I glanced up to see whether it was written by a man or a woman. With a sinking feeling, I observed that the name was a man's. The piece was good, but I knew that I would have to brace myself for the put-down at the end. It is standard in American journalism that if an article shows a woman to be successful in the areas where only a man is allowed to be successful, the article will contain a put-down near the end revealing that she is really very unhappy or that her success is all due to luck.

We must not let her stand as a model or heroine to other women. Women are not allowed to have anyone to model themselves after or to admire. Heroines must be shot down when they do appear even if the logic is totally absent when the conclusions are reached. OK, Shirley is shot down now, but Hollis Alpert is a little less of a man for it, and so are you, the editor, because you would not delete the meanness at the end.

ISABEL KIMBLE,
Reno, Nev.

EDITOR'S NOTE: *The put-down, if such there was, is not visible, audible, or implicit in the article . . . or in the cover photo.*

A Young View of Pop

AFTER READING Ellen Sander's articles on pop music, I feel it necessary to comment on them from my viewpoint as a young rock fan. I believe that rock music today is dividing into two separate fields: rock, which is becoming very technical and explorative; and pop, which is simpler but sells in great quantity. Pop will assume the place that rock once held, for it is gaining the wide appeal rock had. For many years, rock was famous for its lack of taste and quality. However, now it has matured and is accepted as musically valid by the music world at large. This is evidenced by its being mentioned favorably in hi-fi magazines, and even getting real record reviews. But, by reaching maturity, it is beginning to leave a large part of its market behind—all the people who don't want to have to have a knowledge of music to listen to a tune. Enter pop, named for its appeal. "Sugar Sugar," a simple little tune generally disliked by the whole rock establishment, sold five million copies. The record manufacturers are sure to follow the dollar and provide ample opportunities for more tunes of this nature, thus bringing about the new field by popular request. The "top ten" lists

THREE MASTERPIECES OF RUSSIAN OPERA

Khovantchina.....Mussorgsky
The Tsar's Bride...Rimsky-Korsakov
The Queen of Spades...Tchaikovsky

ANNE AYER

Mezzo-Soprano, with the Vienna Volksoper Orchestra conducted by Willard Straight.

FAMOUS RECORDS
Fam 501 — $4.98

At your local record shop or from Celebrity Studios 29 W. 57th St., N.Y. 10019

RECORD MART

RATES are the same as those charged for classified advertising

MAHLER SCHOLAR? In league with Grieg? Boyce your choice? They're alive and well and appear frequently in "Masterpieces in the Mail," offering LP treasures at bargain prices. For free subscription write: Dept. SRC, The Record Hunter, 507 5th Avenue, NYC 10017.

FREE 64 PAGE CATALOGUE offers hundreds of recordings of rare Renaissance, Baroque and Classical music. Introductory records as low as $1.00 each! All late recordings. In Stereo only. MHS Records, Box 932-SR, New York, New York 10023.

"HARD TO GET" records—all speeds. Record Exchange, 842 Seventh Avenue, New York, N.Y. 10019.

FREE CATALOGUES—Personalities, jazz broadcasts of the Thirties. ARC, 341 Cooper Station, NYC 10003.

NEW YORK'S CHOICE for classical vocal 78s, some deleted LPs. Monthly lists. Also personality, popular, jazz. Collections bought. The RECORD ALBUM, 254 West 81st Street, New York, N.Y. 10024.

DISTINGUISHED RECORD PREMIERE: The late William Flanagan's "Another August" and Allan Blank's "Thirteen Ways of Looking at a Blackboard." CRI, 170 West 74th Street, New York City, 10023.

RARE CLASSICAL LP LIBRARY: 5,000 monaural, pre-stereo records, professionally chosen for "Heritage" broadcasts. Mint condition. Many irreplaceable. Cross-indexed card file. Available as entire collection only, less than 1/3 original cost. Box B-126.

"Harry, are you laughing on the inside, too?"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

show the evidence. While many highly creative and musically important albums are being made in the rock field, they are rarely on those lists, while many pop albums are.

GREGORY H. SHELLEY.

No Love in Pop

THE CONTINUING efforts of Ellen Sander to make something important and culturally significant out of the rock scene are pitiable. An example of how musically important the Beatles are is provided by their *Sergeant Pepper* disc. This was issued three or four years ago to the most extravagant critical gas ever expended on *any* "musical" release ("the greatest song writers since Schubert," etc., etc.). Today you're lucky (?) if you hear one of these sleazy little ditties once a week on the pop programs, and musically it is just one of a hundred others in the top forty.

As for the "love and beautiful music" Miss Sanders mentions in her article "The Child Is Father to the Rock and Roll Music—II" [*SR*, Feb. 27], we can dismiss the latter as a matter of opinion, so that leaves the "love." And it's obvious from their concert schedules of the last few years that modern pop groups are the most crassly commercial groups ever to enter the entertainment field.

H. FRANCIS,
London, Ontario.

Weinstock on Handel

WE AT CAMBRIDGE feel as profoundly rebuked by Mr. Herbert Weinstock's review of our *Tamerlano*, " 'Tamerlane' and 'Julius Caesar' " [*SR*, Feb. 27], as if we had been caught making napalm or polluting Cleveland's Cuyahoga River.

I may add that Mr. Weinstock's zeal in disparaging *Tamerlano* is second only to his ingenuity in deprecating two such radically different performances as ours and that of *Giulio Cesare*. I presume he has a modicum of background for this literature because he reviewed (and presumably read) Winton Dean's book on Handel opera; but if he likes Handel, how could he write an entire column entirely devoid of information about the performance, the plot, the characters, or the opera itself?

CHARLES P. FISHER,
President,
Cambridge Records, Inc.,
Wellesley, Mass.

EDITOR'S NOTE: *Evaluation of the content did not require exposition of the subject matter. As to background: Weinstock's biography of Handel dates to 1945.*

Answer to Wit Twister, page 61: seam, same, mesa.

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted, personal services, literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; ideas for sale. All advertisements must be consonant with the character of Saturday Review. Rates for a single insertion, $1.40 per word, 10-word minimum. Count 2 extra words for Box and Numbers; Phone Numbers count as two words. Rates for multiple insertions:—52 times $1.20 per word each insertion; 26 times $1.25 per word each insertion; 13 times $1.30 per word each insertion; 6 times $1.35 per word each insertion. Full payment must be received eighteen days before publication. We forward all mail received in answer to box numbers. Mail to be called for at this office will be held 30 days only. Address Classified Department, Saturday Review, 380 Madison Avenue, New York, New York 10017.

LITERARY SERVICES

MANUSCRIPT TYPING. Also tapes. Ambassador Office Service, 10 East 49th Street, NYC 10017. PLaza 5-1127.

RESEARCH. WRITING. EDITING, all subjects. Three published authors. Box A-408.

RESEARCH, writing, translations expertly done. All topics. Reasonable. Professional author. Box T-820.

RESEARCH. writing professionally done. Seneca Research, P.O. Box 74485, Los Angeles, 90004.

PROFESSIONAL AUTHOR will write, rewrite, research, edit. Any subject, media, style. Confidential. Box 337, Atlantic Beach, N.Y. 11509.

COMMUNICATIONS CONSULTANT. professionally-experienced analysis, editing, copyreading, writing, rewriting, etc. Box Y-872.

WRITING. research, editing by Chicago professional. Box A-405.

WORDS! WORDS! WORDS! Speeches, articles, novels. Robert Hogrogian. 201-489-0637.

LIBRARY INFORMATION and research service. Literature searches by professional librarians. All fields. Photocopies furnished. Box B-134.

TRANSLATOR, all Romance languages, Ph.D., professional writing experience, seeks free-lance work translating literary, scientific, political, educational or business manuscripts. Fast, accurate work. Box B-119.

XEROX COPIES. 3¢ per copy plus postage. Tax 3%. Allow 3 days. Gnomon Copy, 103 North Pleasant Street, Amherst, Massachusetts 01002.

TRANSLATIONS. French to English, expertly done. All fields. Joyce Diamanti, 2200 Decatur Place, N.W., Washington, D.C. 20008.

AUTHORS' PRINTING SERVICE—From manuscript to first proof in 30 days or less! Advanced production methods. Highest-speed computer typesetting. Economical printing. Complete marketing and distribution services. All costs estimated in advance. Graphic Communications Center, Inc., Box 229, Appleton, Wisconsin 54911.

BOOKS

WHOLE EARTH CATALOGUE—$3.25 postpaid. Saturday Booksellers, 507A Fifth Avenue, NYC 10017.

GOOD USED BOOKS—Wide variety, intelligent selection. Libraries buy regularly; you can too! History, fiction, social sciences, literature, miscellaneous subjects. Write for lists. Editions, Desk SR, Boiceville, N.Y. 12412.

SAVE TO 84% on publishers' overstocks. Free catalogue. Reader's Service, 1060 Twin Silo Lane, Huntingdon Valley, Pennsylvania 19006.

OUT-OF-PRINT BOOKS SUPPLIED. Kendall Gaisser, Booksellers, 1242 Broadway, Toledo, Ohio 43609.

COLLECTORS! Our worldwide contacts help build your collection. All fields, A to Izzard. Book Landing, 1615 Montana, Santa Monica, California 90403.

FIRST EDITIONS, rare books: Catalogues for year $1.00 (refundable). Libraries purchased. Minkoff, Rowe Road, RFD 3, Great Barrington, Massachusetts 01230.

EPIC OF LATIN AMERICA. John Crow, Harper, $12.50. Completely revised, 1971. "A brilliant, broad-scale ethnic, cultural, economic, political history." The New Yorker.

FOREIGN BOOKS

THE FRENCH BOOKSHOP. 700 Madison Avenue (62nd Street), NYC 10021, where French books are sold exclusively. List sent on request.

BOOKPLATES

FREE CATALOGUE. Scores of beautiful designs. Personalizing and Special designing. ANTIOCH BOOKPLATE, Box 28A, Yellow Springs, Ohio 45387.

UNIQUE GIFTS FOR ALL OCCASIONS. Handsome contemporary or antique Bookplates. Send 25¢ for catalogue, refunded with order. BERLINER-McGINNIS, Box 5B, Nevada City, California 95959.

OUT-OF-PRINT

BOOKS LOCATED without obligation. Coleman Locator Service, 5021 Hayter, Lakewood, California 90712.

YOU NAME IT—WE FIND IT. Satisfaction guaranteed. INTERNATIONAL BOOKFINDERS, Box 3003-S, Beverly Hills, California 90212.

CINEMA CATALOGUE MONTHLY. 40¢ (stamps). Del's, 12725-G Flatbush, Norwalk, California 90650.

NAME THE BOOK. We'll get it! Free search service. CHICAGO BOOK MART, P.O. Box 613-B, Chicago Heights, Illinois 60411.

ART

COLLECT FINE ORIGINAL ETCHINGS and lithographs by the world's great artists including Rembrandt, Picasso, *Rouault, Soyer, Landau and Florsheim. Free illustrated* catalogue and Master Print Supplement. (Mail 25¢ for handling.) Associated American Artists, Studio 8, 663 Fifth Avenue, NYC 10022.

"GETTING STARTED IN STAINED GLASS." 25¢. Whittemore, Box D2065, Hanover, Massachusetts 02339.

MUSICAL INSTRUMENTS

HARPSICHORDS. CLAVICHORDS — Excellent modern German instruments by Sperrhake. Beautiful cabinetry, moderate prices. Robert S. Taylor, 8710 Garfield Street, Bethesda, Maryland 20034.

RECORDERS—FINEST MAKES. Largest music selections. Free catalogue. RECORDER CENTER, Amenia, N.Y.

APPALACHIAN DULCIMERS. Handmade. From $40.00. Instructions. Max Wilson, RR 3, Paoli, Indiana 47454.

HARPSICHORDS with the most beautiful sound, from North America's leading makers. For brochure send 25¢ to SABATHIL & SON, 1084 Homer, Vancouver, B.C., Canada, or John Allen, 500 Glenway, Bristol, Virginia 24201.

UNCOMMON MUSICAL INSTRUMENTS. Historical woodwinds, brass, strings. Harps, dulcimers, kanteles, balalaikas, bouzoukis, bagpipes, classical guitars, harpsichords. Catalogue $1, refunded first purchase. Classical Instruments, 133 Gateway Building, New Orleans, *Louisiana 70130.*

BECHSTEIN: You'll be sure it's the best piano after you've tried them all. Piano Imports, John Wanamaker Philadelphia, Pennsylvania 19101.

KITS! Build dulcimers, guitars, balalaikas, thumb pianos, harps. From $2.95. Finished dulcimers from $19.95. 8665 West 13th Avenue, Denver, Colorado 80215.

SASSMAN HARPSICHORDS. Kastenbau construction. Meticulous craftsmanship. Brochures. Gregoire Harpsichord Distributors, Charlemont, Massachusetts 01339.

FASY TO PLAY AND MAKE instruments; Thumb Pianos $10, kit $5; Dulcimers now $45 up, kits $18 up, Psalteries, Banjos; Dulcimer book, record. HERE, Inc., S, Box 341, Minneapolis, Minnesota 55440.

HARPSICHORD AND VIRGINAL KITS patterned after 17th century instruments. From $345. William Post Ross, Harpsichord Maker, Room 515-S, 791 Tremont Street, Boston, Massachusetts 02118.

MUSIC

GUITARISTS—Too busy to practice? Five minutes weekly teaches folk strums, barres, melody. Beginner—advanced. Samples 10¢. Steele's, Box 114, San Rafael, California 94902.

(Continued on page 64)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

(Continued from page 63)

PERIODICALS

RESONANCE—recognized Catholic journal on historical background to current theological problems. Semiannual. One year $3.50; two years $6.50. School of Theology, St. Meinrad, Indiana 47577.

BACK NUMBERS

BACK DATED MAGAZINES! Send needs. Midtown, Box 917-SR, Maywood, N.J. 07607.

NATIONAL GEOGRAPHICS—Back number price list. SAUBER BOOKS, Box 1045, Falls Station, Niagara Falls, N.Y. 14303.

SUMMER INSTITUTES

BIBLICAL INSTITUTE, Trinity College, Burlington, Vermont 05401. June 13th-18th. Write: Director.

DESIGNING CREATIVE LEARNING, curriculum experience for elementary/secondary teachers and administrators. Month institute, June 28th, $340. Send a team to plan usable curricula. Summer Session, Saint Mary-of-the-Woods College, Saint Mary-of-the-Woods, Indiana 47876.

TEACHER INSTITUTES

MONTESSORI INTERNATIONAL Teacher Training Course in MIAMI offers A.M.I. diploma—worldwide recognition. Write: Director of Admissions, Southern Montessori Institute, 1517 Brickell Avenue, Miami, Florida 33129.

ROSTON MONTESSORI Institute for Teacher Training. Primary, Advanced—Uniquely attached to school laboratory. Enroll now Fall 1971. Admission test required. Write: Box 2457, Orange, California 92669. Call 714-532-1651.

MONTESSORI INSTITUTE OF ATLANTA teacher training course for teaching children 2½-7 now accepting applications for September 1971. Accreditation and diploma granted: Association Montessori Internationale. Write P.O. Box 12054, Atlanta, Georgia 30305.

SUMMER SCHOOLS

BLAIR SUMMER SCHOOL for Journalism—June 27th-August 1st. Enrichment program for motivated students interested in writing. Liberal arts and journalism combined in five week program with university and secondary school faculty. Tri-weekly press conferences with top newsmen. Extensive field trips, including three-day visit to Washington, D.C. For catalogue, write: Duncan W. Alling, Director, Blair Summer School for Journalism, Blair Academy, Blairstown, N.J. 07825.

ECOLOGY—*Environmental Summer Studies. Nominated "Survival U"* by John Fischer. The University of Wisconsin-Green Bay offers courses in ecology, environment, population dynamics, all liberal arts, in cool northwoods setting. Write: Summer Sessions-DP, UWGB, Green Bay, Wisconsin 54305.

FOUR WEEKS IN NEW YORK CITY at The Finch College Summer School in the Arts special program for *high school sophomores and juniors. Art History, Studio* Art, Dance, Drama. Resident or Day. Two sessions. July 6th-30th, August 3rd-27th. Trips to museums, theatres, cultural centers, also recreational activities. Write or call: Director, Summer Session, Finch College, 52 East 78th Street, New York, N.Y. 10021, 212-BU 8-8450.

BURNHAM-BY-THE-SEA, Newport, Rhode Island. Coeducational Summer School for students 12-18 on beautiful oceanfront estates. All subjects. Small classes. Reading skills, study habits, typing. Music, art, drama. Olympic pool. All sports. Delightful social life. 22nd summer. Bulletin. George Waldo Emerson, 57-R Henshaw Avenue, Northampton, Massachusetts 01060.

BECKET ACADEMY SUMMER SCHOOL. One summer session under our expert male faculty will help turn your boy into an eager student. Remedial, developmental instruction in most grammar school subjects. Opportunity to work in French, Latin, Spanish. Grades 3-9. July 5th-August 21st. 100 miles NYC. Write: C. D. Warren, Director, Becket Academy Summer School, East Haddam, Connecticut 06423. Tel. 203-873-8658.

READING SCHOOL—Maine coast near Bar Harbor. Six week coed session, ages 10-18. Developmental and remedial reading. Study and writing skills. Full recreational program. Dr. Howard Flierl, 34 Wisconsin Avenue, Delmar, New York 12054.

SCHOOLS

CUSHING ACADEMY. Coeducational since 1875. Grades 9-12. College prep. Classes average 12. Trimester basis. Senior seminars. Scholarships. Honor societies. Teams in major sports. Skiing, riding and tennis. Film and Art Festivals. Field trips. Choir, modern dance. Nondenominational. Write: R. D. Klarsch, Admissions Director, Box S, Ashburnham, Massachusetts 01430. Tel: 617-827-5911.

PIONEER YEARS (3rd) preparatory school combining scholarship, adventure, work, creativity. Staff background: Foreign Service, business, education, Peace Corps. Salting Peace Corps approaches (study in Mexican village) into standard pedagogy. Near Dartmouth. Challenging birth . . . magnificent scenery . . . thirty horses . . . all secondary to warm, outstanding education. Vershire School, Vershire, Vermont 05079. 802-685-4547.

CAMP DAVID OF MAIMONIDES—For children and youth with mild emotional disturbances and social maladjustments; under the auspices of Maimonides Institute, the oldest leading organization under Jewish sponsorship conducting schools, day treatment centers, residential treatment centers for children who cannot benefit from conventional programs and ordinary facilities. 34-01 Mott Avenue, Far Rockaway, New York 11691. 212-337-6500.

OAK GROVE-COBURN. A Friends boarding school for girls with coordinate COED DAY PROGRAM. Grades 7-12. Est. 1849. Preparation for leading colleges. New science hall, gym, auditorium, dormitory in modern fireproof quadrangle. 500-acre campus. Scenic winter sports area. Riding. Music, art, speech. Activities. Andrew C. Holmes, Headmaster, Box 304, Vassalboro, Maine 04989.

THOMAS JEFFERSON SCHOOL FOR BOYS. Hard work. High standards. Nonmilitary. Boarding and Day. Every graduate has entered college. Small enrollment. Student-faculty ratio 5:1. Large, modern rooms. Nonsectarian. Grades 9-12. Write for catalogue. Robin S. McCoy, Headmaster, St. Louis, Missouri 63127.

KENTS HILL SCHOOL. Coed. Grades 9-12, P.G. 14 miles West of Augusta in Belgrade Lake area. Accredited college prep. 146th year. Outstanding faculty. All sports. Superb ski program—4 slopes, 2 tows and 30 metre jump. Headmaster, D. S. Jacobs, Kents Hill School, Kents Hill, Maine 04349.

GIRLS . . . WHY ROGERS HALL? A school for the new age. Student oriented, not teacher dominated. To help you find yourself in an atmosphere of concern and trust. College Course. General Course. Accredited. Stowell R. Mears, Headmaster, Rogers Hall, Lowell, Massachusetts 01852. 617-459-0531.

COLLEGES

GERMANY—FRANCE—SPAIN—ENGLAND—SCHILLER COLLEGE, Liberal Arts. See "STUDIES ABROAD."

NEW ENGLAND COLLEGE IN OLD ENGLAND—Arundel campus to open in Arundel, Sussex, England, September, 1971. Four year Liberal Arts programs available. Transfers accepted for year abroad. 4-1-4 Academic Calendar. Coed. New England College accredited by NEAC&SS. Write Director of Admissions, Box R, New England College, Henniker, N.H. 03242.

COLLEGE DROP-OUTS: We concentrate on the educational redevelopment of selected students, including poor achievers, with unrealized learning potential. Educational Development Center, 23 Adelbert Street, Berea, Ohio 44017, Dept. SR or Educational Development Center, 165 East Tenth Street, Claremont, California 91711, Dept. SR.

CHAPMAN COLLEGE. See ad under Studies Abroad.

ADULT DEGREE PROGRAM for well-informed, highly motivated adults 26 and over wishing to complete liberal arts undergraduate education. Two-week resident periods on Goddard campus alternate with six-month independent study projects carried on at home under faculty supervision. Program leads to Goddard Bachelor of Arts degree. Write Box S, Adult Degree Program, Goddard College, Plainfield, Vermont 05667.

COLLEGE ADMISSIONS AND TRANSFERS—Specializing in difficult cases—undergraduates, college transfers, medical, law, veterinarian, graduate, dental. College Admissions Center of N.Y., 102-30 Queens Boulevard, Forest Hills, N.Y. 11375. Write/call James Adams, 212-BR 5-2900.

MARK HOPKINS COLLEGE, Brattleboro, Vermont 05346, offers you the opportunity of shaping your own educational program.

FOR THE GOURMET

WINEMAKING KIT—$4.98. Free catalogue and recipes. Jim Dandy Wine Supplies, Box 30230X, Cincinnati, Ohio 45230.

"SEA GOLD" (AMERICAN) CAVIAR. Superb! Ask stores. Norton Sales, New Milford, Connecticut 06776.

FAMOUS NEW YORK CHEESECAKE. Box 498, Lenox Hill Station, NYC 10021.

TEA DEVOTEES naturally select Grace Teas. Free brochure. Grace Tea Importer, Dept. 471, 799 Broadway, New York, N.Y. 10003.

COOKBOOK, Latin American dishes. All recipes written in Spanish and English. $1.00. MARIA, Box 295, Central, New Mexico 88026.

PERSONALS

AVOCA HANDWOVEN IRISH TWEEDS, BLANKETS. Metsovaara Finnish cottons. Heavy handknit Irish sweaters. CAPES. Carol Brown, Putney, Vermont 05346.

HARPSICHORD—Completely new design six feet long with either, one, two, or three sets of strings. Kits from $175; also completed instruments. Clavichord kit from $100. Write for free brochure: Zuckermann Harpsichords, Inc., Dept. S, 160 Sixth Avenue, New York, N.Y. 10013.

YOUR PERFUME—yours alone. Questionnaire. Helene Christina, Box 48, Ardmore, Pennsylvania 19003.

NEUPERT HARPSICHORDS, CLAVICHORDS. Oldest, finest. Free catalogue. MAGNAMUSIC, Sharon, Connecticut 06069.

INDIANA UNIVERSITY WRITERS' CONFERENCE, June 28th-July 3rd, offers workshops in novel (Anton Myrer), short story (Elizabeth Spencer), nonfiction (Noel B. Gerson), poetry (Gwendolyn Brooks), juveniles (Madeleine L'Engle), fiction skills (Will Stanton), feature articles (William Barry Furlong), and playwriting (Gretchen Cryer). Additional seminars with William Decker (Dial Press), Pat Schartle Myrer (literary agent), Neal Thorpe (Redbook), and others. Enrollment limited to applicants with acceptable manuscripts; scholarships and fellowships available for the best of these. Request brochure and application blank from Robert W. Mitchner, 464 Ballantine Hall, Indiana University, Bloomington, Indiana 47401.

OVERSEAS POSITIONS offer high salaries, free travel. Comprehensive new "Guide to Employment Abroad" covers all possibilities, 60 countries. Includes exclusive "Directory of American Companies Overseas" and special reports on summer jobs, government careers, international organizations, medical work, teaching, librarian, secretarial, newspaper and social work overseas. $2.00. Satisfaction guaranteed or payment refunded. Hill International Publications, P.O. Box 79-X, East Islip, New York 11730.

"DESERT MAGIC," *beautiful and unusual souvenir album* from Nevada, to be treasured or given. $4.95. CASTIL RECORDS, Box 5774, Las Vegas, 89102.

TOP CASH PAID FOR LETTERS and documents of famous people. Immediate decision! Immediate payment. Ask TODAY for free brochure, "How To Sell Your Autographs." Catalogues issued. Charles R. Hamilton, 25 East 53rd Street, NYC 10022. 212-EL 5-3464-5-6.

EXOTIC INCENSES, Domestic and Foreign. Free catalogue. 2029 Woodbridge Road, Toledo, Ohio 43615.

PEACE CARDS, stickers, etc. Sample 25¢. International McClelland, SR, Beverly Hills, 90210.

VACATION-FAMILY CONFERENCE: How are your family *and professional communications? Are you talking but no* one is listening? Are you really hearing your husband (wife), son (daughter), client? Combine a living-learning session on Family Communications and Professional Development with a four-day summer vacation. For details, write: Communications Conference, West Village, Snowmass-at-Aspen, P.O. Box 5566, Aspen, Colorado 81611.

FLORIDA'S FINEST CITRUS. Shipping 47 states, Canada, Europe. Free brochure. Airport Fruit Shipper, Miami International Airport, Miami, Florida 33159.

AUTHENTIC EDWARDIAN beautiful embossed labels and seals. Unlimited decorative uses. 12 different, $1.00. Write Edwardiana, 245 New Kings Road, London, S.W. 6, England.

EUROPEAN-FOREIGN EMPLOYMENT OPPORTUNITIES—Detailed listing, currently available jobs—Europe, Africa, Australia. $3.00. EUROJOB REPORT, Box 52643-S, Lafayette, Louisiana 70501.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PERSONALS

VAN BUREN: Author of in-process biography of eighth President seeking primary or arresting material. Box B-125.

SAMOYED PUPPIES A.K.C. Deveaux Kennels, SRA, Box 33, Anchorage, Alaska 99502.

RECORDERS (FLUTES) KUENG SWISS import. Purcell, $5, $8.95 up! Student Special. Corelli $4.50; Recorder Instruction Kit, Soprano Recorder. Method Book, three 7" LP Instruction Records, boxed, $5.95. Recorder Music Methods. Guitar Music. Free catalogue. 4-1-D, HARGAIL, 28 West 38th Street, NYC 10018.

SELF TEACHING TEXTS Source Book. Request brochure. Hendershot Consultants, 4114 Ridgewood Drive, Bay City, Michigan 48706.

RUBBER GARMENTS in fashion shades of LATEX and STARSHEEN (Continental) rubber. Illustrated catalogue $1.00 airmail from Kastley Limited, P.O. Box 24, Blackburn, Lancs., England.

I'M RICHARD. I write Books, publish myself. Samplers 25¢. Want one? Richard Liebow, 948 Market, #512, San Francisco, 94102.

GENUINE BUCKSKIN JACKETS and hundreds of unique leather items. Send 50¢ for buckskin money poke and big color catalogue. Berman Buckskin Company, Dept. 37, Minneapolis, Minnesota 55401.

MAKE PEOPLE SMILE . . . with our historical bumper stickers. Free Catalogue! Write: Hobby, Box 93-AD19, Lafayette, California 94549.

TIE DYE KIT, 6" x 45" silk, dye, instructions, $2.00. I-DYE, 3 Burke Avenue, Baltimore, Maryland 21204.

CLEANER, COOLER SMOKING—any cigarette, filter or regular, smokes cleaner, cooler, smoother with FLIPS, tiny, disposable filter tip. Try some. $1.00. FLIPS, 205 Lake Street, Elmira, N.Y. 14901.

OLD LETTERS WANTED. Authors, scientists, military leaders, musicians, American statesmen, etc. Collections and important single items bought and sold. Especially interested in literary material. Catalogues issued. Walter R. Benjamin Autographs, 790 Madison Avenue (at 67th), New York, 10021. 212-RE 4-3902. Established 1887.

CHAMBER MUSIC WEEKENDS in the country: swimming, tennis, good food. Mid-May through Mid-June. Write Appel Farm Art & Music Center, Elmer, New Jersey 08318.

ROGER WILLIAMS IS ALIVE! New England contemporary college, 3,000 foot water frontage. Wide range abilities served. Write: Admissions Director, Dept. E, Roger Williams College, Bristol, R.I. 02809.

BLUE GLASS LINERS for silver saltcellars, condiment holders. HESS REPAIRS, 168 East 33rd Street, NYC 10016.

KODACOLOR PRICE-BREAKTHROUGH—Perfect prints, 8 or 12 exposure rolls $2; 20 exposure, $3. Full credit unprintable negatives. Money-back guarantee. Plus postage paid both ways. Send $2 and film; write for mailer. Mystic Color Lab, Box S-144, Mystic, Connecticut.

WE COPY AND RESTORE old photos and documents. Repro Associates, Sonith Building, Pine and Daly Streets, Indianapolis, Indiana 46202.

PEACE STATIONERY—$2.00 package. Very unusual. Hayden's, Sharon, Wisconsin 53585.

FREE CATALOGUE: Wholesale prices, diamonds, sapphires, imported silks and wools, crystal, Tiffany lamps, hunting, fishing, camping, clothing, foods and winemaking supplies. Herter's Inc., Dept. CS, Waseca, Minnesota 56093.

HEX SIGNS—20 traceable designs, $1.00. Hexaway, 3 Burke Avenue, Baltimore, Maryland 21204.

HUMOROUS HERALDRY. Catalogue 25¢. COATOONS (SR1), 7101 S.W. 72nd Court, Miami, Florida 33143.

ZODIAC-NIKS—Handmade unique zodiac birthday cards. Sample 75¢. Jacque, 3900 Greystone Avenue, Riverdale, N.Y. 10463.

ANCESTRAL RECORD CHARTS, other genealogical research aids available. Write: Donald Pitcher, North Haven, Connecticut 06473.

PERSONALS

CHAUTAUQUA WRITERS' WORKSHOP—From July 5th to 23rd, Chautauqua will offer instruction in fiction, nonfiction and poetry. Fiction will be taught by Jonathan Baumbach, Brooklyn College. Nonfiction instructor will be Robert Tucker, University of Massachusetts. Arnold Kenseth, University of Massachusetts, acting director of the workshop, will teach the poetry section. Special short courses include Journalism taught by Dario Politella, University of Massachusetts, from July 5th to 9th: Writing for Radio, David O'Connor, WKSN, Jamestown, July 12th to 16th: Young People's Creative Writing, Robert Tucker, July 12th to 23rd: Lectures on Contemporary Writing by the staff of instruction, July 8th, 15th, 22nd. Attractions at Chautauqua include professional symphony orchestra concerts, special pop and classical artists, plays, operas, lectures, art exhibits, water sports, religious programs, golf and tennis, supervised junior activities and children's school. For brochures, write: Chautauqua Institution, Dept. SR, Chautauqua, N.Y. 14722.

OFFBEAT ARTIFACTS OF THE PAST—There's nothing you can't find at the New York Flea Market, 26th Street and 6th Avenue, every Sunday, Spring and Fall.

EXTRAORDINARY WRITER NEEDED. Revolutionary medical book, well written, documented, requires unusual individual, capable increasing medical acceptance, interest, popular appeal. Box B-68, 212-663-3238.

STIBAL'S MODMATH. Operate on objects. Versatile. Information, Douglas Corporation, Crete, Nebraska 68333.

POSTERS (over 300, many antiwar), buttons (over 175), patches, bumper stickers and other peace items. Wholesale and retail. Catalogue with pictures 25¢ (refund 1st order). BIG-LITTLE STORE, 1077 Mission, San Francisco, 94103.

EARLY LEICA CAMERAS, literature, wanted. Alfred Clarke, 4016 Windermere Road, Columbus, Ohio 43220.

CARE ABOUT church-state separation, public education, religious freedom? Read CHURCH & STATE monthly. One-year trial subscription and information packet, $3. Americans United, Dept. S-1, 8120 Fenton, Silver Spring, Maryland 20910.

PEACE SYMBOL TIE TAC or lapel pin, gold or silver, $2.00. Free brochure of peace gifts. Women Strike for Peace, Dept. SR, 20 South Twelfth Street, Philadelphia, Pennsylvania 19107.

INDIAN—AND PROUD OF IT! is not all you want to know about Indians, but it's a start. Quotes from Seneca Chief Sundown, George Catlin and Edgar Cahn. Touches Alaska, Alcatraz and allotments, plus fish-ins. Publication #415A, League of Women Voters, 1730 M Street, N.W., Washington, D.C. 20036. 50 cents prepaid.

BEAUTIFUL OVERLOOKED LAND BARGAINS. Just released—Federal acreage from $25. Exciting facts, $1.00. Landsearch, Box FD-1, Belmont, California 94002.

FREE BOOK. Prophet Elijah Coming Before Christ. Megiddo Mission, Dept. 14, 481 Thurston Road, Rochester, N.Y. 14619.

WRITERS SCHOOL of Great Britain, founded 1919, conducts postal course in Journalism. The School works in Fleet Street-hub of the world's journalism-where every major overseas newspaper has offices. Free literature from 53 Fleet Street, London, E.C.4.

ESKIMO LIFE—Booklet, $2.15; Arctic photo/notes, 6/$1.45. Box 91, Kotzebue, Alaska 99752.

PLAYBOY! Complete set, less four copies. Mint condition. Highest offer. Box B-67.

NEW, ELEGANT BOOK. Family Origins and Favorite Recipes. Record your geneology, recipes, for posterity. $20.95 postpaid. Free flyer. Joel Publishers, 10002 Willow Park, S.E., Huntsville, Alabama 35803.

MAMSELLE IN MANHATTAN. Unique consulting service for young women moving to NYC. Assists in finding apartments and roommates. For brochure, Box B-61, telephone 212-755-8817.

SITUATIONS WANTED

27-YEAR-OLD PHOTOJOURNALIST seeks meaningful work. Box A-543.

COLLEGE GIRL, Hollins, desires summer position teaching, tutoring math, tennis. Box A-816.

BOSTON UNIVERSITY COED seeks position as governess with traveling family. 5/24-9/3. Box B-118.

SITUATIONS WANTED

HIGHLY CREATIVE, PERSONABLE, young woman with seven years' diversified experience reporting, public relations, copywriting, promotion and production seeks job in New York City. Available immediately. Box B-88.

YOUNG COUPLE (University of Oregon, art history; Yale, economics) seeks interesting and challenging employment. *Will travel or relocate.* Box B-132.

STRONG, CHEERFUL, Hotchkiss student, 17, with ranch work and babysitting experience, will do anything for nothing this summer. Box B-129.

MALE, 20, creative junior. June-September job, anywhere. Flexible, leader. Box B-65.

COUPLE, TEACHERS, young son—degrees: business, education, theology; seeking interesting, profitable summer. Very open. Box B-124.

MALE TEACHER, 10 years teaching mathematics, English. Available September. Cincinnati area. Box B-81.

COUNTY DIRECTOR of science instruction, 32, M.S.+, seeks new challenge. Box B-100.

MONTESSORI TEACHERS, 2, teaching, administrative experience, September 1971. Box B-75.

PERSONAL SECRETARY, male, 30, M.F.A., theatre, NYC. Box B-120.

LIBRARIAN: Research, Reference, Societal; University, Legislative. Resume available. Box B-84.

COLLEGE JUNIOR, bachelor, desires summer employment crewing on sailing vessel. Speaks German. Available May 27th. Box B-104.

SUCCESSFUL PHYSICIAN calling New England industrial, academic, public health. Prerequisite-reside mountains or on water. Experienced private practice. Now administering large health program-position excellent, dislike area. Want out of suburbia. Box B-70.

FEMALE, COLLEGE GRAD—Tutoring, child, yard or housekeeping for room or salary, summer, Cape Cod. Box B-92.

RECENT M.D., Phi Beta Kappa, temporarily homebound, seeks work-reviewing, abstracting, translating (French/German), in any field. Critical reader, clear style. Box B-107.

COLLEGE GRAD, *female, age 21, B.A. Spanish, seeks* position Spanish speaking country. Resume on request. Box B-110.

M.A. VOCAL MUSIC. Teaching experience. Desires private school or small college position. Box B-96.

COLLEGE JUNIOR desires summer employment; Eagle scout, certified WSI. Experienced camper, clerk. Box B-113.

EMPLOYMENT OPPORTUNITIES

DOCTOR WANTED—Opportunity at Castine, Maine, awaits doctor who would like to get away from frustration of city practice. Historic, unspoiled seaport town. Modern hospital, growing community. Write Dr. Richard Britt, Castine, Maine 04421.

AUSTRALIA'S leading newspapers arrive here monthly. More actual job offers than all other listings combined. "Sydney Morning Herald," $1.00, "Melbourne Age," $1.00, "West Australian," 75¢, "Adelaide Advertiser," 75¢, "Brisbane Courier-Mail," 75¢. Postpaid North America only. AUSTRALASIAN NEWS, Box 6428, Torrance, California 90504.

WANTED—Housemother for a small residential school for mildly retarded children located in the Finger Lakes region of upstate New York. We are looking for a person who loves children and who would make a gracious home for our residents. Box B-20.

ACADEMIC POSITIONS—U.S. and Foreign. All levels and subjects. Come in or send $1.00 for list of hundreds of positions. Private School and College Bureau (Since 1925), Suites 422-24, 342 Madison Avenue, Dept. SR, NYC. 212-OX 7-4341.

(Continued on page 66)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

EMPLOYMENT OPPORTUNITIES

(Continued from page 65)

TEACHING OPPORTUNITIES—faculty needed for private independent schools, all states, all subjects and levels; also administrators, department heads, etc.; also business managers, fund raisers, housemothers; nurses, etc., beginners, experienced; initial details, no obligation. SCHOOL SERVICE BUREAU, Box 278C, Windsor, Connecticut 06095.

EDITORS: Acquisition. One of America's outstanding publishing companies in the Sciences. Permanent positions with growth opportunity for experienced acquisition editors or qualified individuals willing to be trained. Two associate editors needed in fields of medicine-dentistry and nursing sciences. Extensive travel is part of the position. Responsibilities include: acquisition of manuscripts, supervision of editorial assistants and all aspects of manuscript development. Relocation to St. Louis is necessary. The salary is open; benefits include excellent profit sharing and retirement plans. Send detailed resume including education, working background, salary expected, etc., to Box B-9.

PIANO ACCOMPANIST and modern dance instructor, 20+, Maine girls' camp. Apartment 22J, 2000 Linwood Avenue, Fort Lee, N.J. 07024.

MONTESSORI ELEMENTARY (6-10 years) and primary teacher needed in large, established A.M.I. school near Chicago. Beautiful building. Country surroundings. Excellent salary. Connie Brink, 1609 Mayfield, Joliet, Illinois 60435. 815-725-8641.

JAPANESE AND/OR RUSSIAN TEACHER. New school. $10,000 to $16,000. Dr. Milne, Homer, Alaska 99603.

EXCITING OVERSEAS JOBS. Directory $1.00. Research Associates, Box 942-R, Belmont, California 94002.

AUSTRALIA WANTS YOU!!! Government assisted passage. 1971 government information and forms. Most complete information available. $1.00. Reports on employment, business, taxes, education, teaching, housing, ranching, maps, etc. AUSTCO, Box 3623-K, Long Beach, California 90803.

OVERSEAS OPPORTUNITIES . . . Higher Pay! Free Transportation! Complete information including Directory of 135 companies hiring thousands of Americans overseas . . . all occupations! Send $1.00. International Opportunities, Box 232-MS, Cumberland, Indiana 46229.

SUMMER JOBS—Over 150,000 summer jobs (also 8,000 permanent) open right NOW in U.S. and Overseas. Gives specific job data, salaries, addresses, etc. Hurry! Jobs are filled early. Used and approved since 1952. Regular price $6.00. Special—rush $4.00 now for new 1971 "Summer Job Directory." Resume manual $1.00 or FREE with order. Summer Job Center, 173-SR North 9th Street, Brooklyn, N.Y. 11211. (Add 25¢ regular mail, add $1.00 first class.)

"AUSTRALIAN OPPORTUNITIES HANDBOOK"—Latest information about Government Paid Transportation, Employment, Business, Farming, Housing, Education . . . plus "Employers' List" and Forms. Send $1.00 International Services, Box 19107-MT, Washington, D.C. 20036.

OVERSEAS JOBS. High Pay, Travel, Adventure. Directory of over 100 American firms now hiring for overseas projects. $1.00. Transworld, Box 90802-K, International Airport, Los Angeles, California 90009.

LONDON—secretaries/typists—work: Spring, Summer or Autumn. Applicants pay own fare. Send 30¢ in stamps, Miss Liberty, Inc., 705 Stoneleigh Road, Baltimore, Maryland 21212. (Add 30¢ for work/study literature.)

HIGH PAYING OVERSEAS JOBS. Construction, other projects. Bonuses, travel expenses, extras. International Information, 108 Cortez, Florida 33522.

WORLDWIDE POSITIONS AVAILABLE. Enjoy high pay, travel allowance, paid overtime!! Write: Global Employment, Box 706P46, Orinda, California 94563.

EUROPEAN-FOREIGN EMPLOYMENT—Detailed report on currently available jobs—Europe, Australia, Africa. $3.00. Eurojob Report, Box 52643-R, Lafayette, Louisiana 70501.

BOOMING AUSTRALIA NEEDS YOU—Keep your U.S. citizenship. New Australian Handbook describing free passage, employment opportunities, business, farming, teaching, etc. $1.00. Employment Directories: Australian businesses, $1.00, U.S. businesses there, $1.00. All three, $2.00. Buckeye, Box 1032CG, Fairborn, Ohio 45324.

JOBS! OVERSEAS-U.S.A. Year-round and Summer Jobs. Jobs with Money, Challenge, Opportunity, Travel. All occupations and trades. Write: JOBSCOPE, Box 746, (SR), Woodbridge, California 95258.

HOUSES AVAILABLE

For Sale

VERMONT—Farms, Acreage, Country and Town homes. Free photo lists. Andersen Realty, Realtor, 27 South Main Street, Rutland, Vermont 05701.

MOVING TO CLEVELAND? For a refreshing experience in modern suburban living, The Shaker Communities offer: A nationally recognized school system; superior municipal services; year-round recreation programs; nearness to Greater Cleveland's cultural-education center and to downtown; fine shopping centers; forward looking integrated communities. Contact The Shaker Communities, 16800 Chagrin Boulevard, Shaker Heights, Ohio 44120, 216-751-2155.

VERMONT. All-season chalets, village homes. Choice acreage. Free brochure. ROLAND BEERS & ASSOCIATES, Manchester, 05254.

VERMONT—Between Champlain and Jay Peak. Eight room house; secluded 55 acres, sugar maples, spring. $28,000. 802-285-7882. Box B-108.

For Sale—Furnished

ORANGE COUNTY, N.Y. Charming, comfortable mountain cottage. View. 50 miles NYC. Reasonable. Box B-62.

For Rent—Furnished

MARTHA'S VINEYARD—EDGARTOWN—Private oceanfront home in a community of individually owned homes unlike any other family resort. You have your own private 3 bedroom, 2½ bath, year-round home, complete in every way. Nearby Edgartown offers busy harbors, fine shops and gourmet restaurants on one of New England's most scenic unspoiled islands. When you rent a home at Mattakesett for a week or longer, you enjoy a membership in the Mattakesett Tennis Club (7 championship clay courts). Other facilities, including a large, heated pool, bicycles, kayaks, hibachis and sailboats, are yours for the asking. The 20 mile long unspoiled South Beach is at your doorstep. If you are looking for New England at its finest, send for the Mattakesett brochure: Stanmar, Inc., Box 0-51, Sudbury, Massachusetts 01776, or call 617-443-9922.

MONTEGO BAY—Large new villa, superior furnishings, 3 bedrooms. Large pool, beach privileges, ocean view. Staff, three. Ideal six persons. $400 per week until December 15th. SR Box A-481.

ST. THOMAS VILLA—9,000 square foot private home. 4 twin bedrooms with private baths. 200 foot private waterfront. Short walk from St. Thomas Yacht Club. Pool. Meals optional. Cottage also available on Cooper Island. Boats. Johnston, The Place, Cowpet Bay, St. Thomas, U.S.V.I. 00801.

ST. JOHN, VIRGIN ISLANDS—cottage, 9 acres, breathtaking views. Weekly. SR Box T-851.

CLIFFSIDE COTTAGE, BARBADOS. Sleeps 4, secluded beach, maid service. Will meet arrival. $135 weekly. SR Box B-97.

For Summer Rental

N.H.—Large farmhouse near lake, university. $250 month. Box A-852.

VICTORIAN TRIPLEX. 8 rooms, 4 bedrooms, large library, garden, outdoor patio, easy parking. Walking to parks, museums, subways. Brooklyn, New York. June 15th-September 1st. $1,000. Box B-71.

SAG HARBOR, L.I.—4 bedrooms, 1½ baths, fireplace. Open, sunny, friendly house overlooking bay. Monthly or entire season. SR Box B-73.

VERMONT—Sugarbush chalet, scenic Mad River. Modern, fully-equipped kitchen, huge living room, fireplace, sundeck, 3 bedrooms, 2 modern bathrooms, sleeps 8. Swimming pool privileges. 18 hole golf nearby. $175 weekly, special rates month, season. SR Box B-91.

BEAUTIFUL CARMEL HIGHLANDS. Comfortable older home, 4 bedrooms, completely furnished. $675 monthly. Available June 14th to September 10th. Nonsmokers preferred. Rt 1, Box 193, Carmel, California 93921.

50 MINUTES FROM MANHATTAN—2 houses—2 and 4 bedrooms. Pond, trees, beaches. Season or year round. Box B-130.

HOUSES AVAILABLE

For Summer Rental

CAPE ELIZABETH, MAINE—New oceanfront home. Electric heat, fireplace, private beach, lighthouse. SR Box B-103.

WASHINGTON, D.C.—Attractive Chevy Chase brick home. Near NIH, District. July, August. Sorry, no children. SR Box B-109.

LAKE WINNIPESAUKEE, N.H.—Large fireplaced living room, dining area, kitchen, 2 bedrooms, bath, screened porch, daylight basement for further sleeping, oil furnace, 35' U-shaped dock. Available July, $800. Laconia 603-524-6057.

OAK ISLAND—5 bedroom home on water, plus 2 room cottage. Pump and gaslights! 1½ hours east of NYC. $800 monthly. SR Box B-116. 516 IV 5-5451.

ST. CROIX, U.S. VIRGIN ISLANDS—Near Fountain Valley golf course, on the water, snorkling.
TWO HOUSES, one, private beach. 3 bedrooms, 2 baths. $250 weekly.
SECOND HOUSE, swimming pool, 2 bedrooms, 2 baths. $200 weekly.
EFFICIENCY APARTMENT $125 weekly. All with maid service. VandeMaele, 40 East 74th, NYC, 10021.

WILMINGTON, VERMONT—Summer season. Restored saltbox. 3 bedrooms, 2 baths, large studio. Complete house furnished with charm and taste. 212-BA 9-1258.

POCONOS. Substantial 9 room house. Exceptional location. References. 207-748-0942.

WRITER'S OCEAN CITY, N.J. HOME—decorated by Bloomingdale-oriented wife. 609-823-4380.

SPRINGFIELD, VERMONT—Edge of town, old brick Cape. June, July, August, $250 month. SR Box B-87.

L.I. WATERFRONT COTTAGE and boat. 4 bedrooms, 2 baths. 70 miles Manhattan. $2,500, Memorial-Labor. 212-PL 7-5292.

HOUSE TO SHARE

HOUSE-GARDENS—Female 25-35. $150-$175 inclusive. Box 117, Lincoln Center, Massachusetts 01773.

HOUSE WANTED

For Summer Rental

LARGE, SUBSTANTIAL, SECLUDED well-equipped house and grounds, July 1st-Labor Day, on lake. Northeastern U.S./Canada. SR Box A-860.

HOUSES FOR EXCHANGE

MEMBERS EXCHANGE HOMES for rent free vacations. Write: Vacation Exchange Clubs, 663 Fifth Avenue, New York 10022.

OXFORD, ENGLAND—Summer exchange. 8 modern rooms, car, country setting for beach or country house, car, northeast U.S.A. Write: Benenson, Wytham Abbey, Wytham, Oxford, England.

APARTMENTS AVAILABLE

For Rent

Furnished/Unfurnished

ITHACA, N.Y. Walk to Cornell campus for lectures, concerts. Fairview Heights . . . a new environment for living designed by Marcel Breuer. Write to Fairview Associates, 100 Fairview Square, Ithaca, N.Y., or call Mr. Sullivan, 607-AR 2-3420.

For Rent—Furnished

ITALY—Modern tower apartment. Fireplace, veranda. Suitable two. Chianti hills, 30 minutes Florence. Ideal for sabbatical. Minimum three months. Box B-95.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

APARTMENTS AVAILABLE

For Summer Rental

MANHATTAN—3½, 70's East, superior A/C, doorman, ground floor, faces garden, quiet. 6/19-9/4. $1,000 inclusive. Box B-29.

MANHATTAN—2 bedroom with terrace, high floor. Murray Hill section. Call, Area Code 212-MU 4-1792.

MANHATTAN—Spacious 3½, doorman, East side, July-August. Box B-89.

MANHATTAN BROWNSTONE, midtown. Spacious 2½ rooms, A/C. Box 3, Warren, Vermont.

APARTMENT FOR SALE

MADRID—Two bedroom apartment overlooking Mira Sierra mountains. $7,850. SR Box B-128.

PROPERTY FOR SALE

VERMONT REAL ESTATE. All types. Free Catalogue. Eben Brown, Broker, South Royalton, Vermont 05068.

BROOKLIN, MAINE. Choice salt-water lots. Approximately 2 acres. Secluded. Carter's Real Estate, Northeast Harbor, Maine 04662.

NORTHERN VERMONT REAL ESTATE. Brooks Barron, Broker, Hyde Park, Vermont. 802-888-4287.

HISTORIC SITE—1,013 acres, Eugene O'Neill's former estate. Mansion, barns, corral, etc. 25 miles from San Francisco. For brochure, write "Corduroy Hills," 2797 Ygnacio Valley Road, Walnut Creek, California 94598.

NEW HAMPSHIRE—SANBORNVILLE. 50 beautiful, wooded surveyed acres with active brook. 1,080' frontage on town road. 5 minutes to lake; 15 minutes to skiing. $16,500. SR Box B-131.

CASCAIS, PORTUGAL—For sale, 2.000 square meters finest residential area. Write DE BARROS 44, Avenida Cazal Ribeiro, Lisbon.

GOVERNMENT LANDS . . . Low as $3.50 acre! Vacationing, Homesteading, Investment! Exclusive "Government Land Buyer's Guide" . . . plus "Land Opportunity Review" listing lands available throughout U.S., send $1.00. Surplus Lands, Box 19107-MW, Washington, D.C. 20036.

BUSINESS OPPORTUNITIES

REED'S STATIONERY AND BOOKSTORE, 391-393 George Street, New Brunswick, N.J. Established 1848. Gross sales for 1970 were $120,000. Owner must retire because of health and will sell at minimum price over inventory.

LIVING-EARNING OPPORTUNITY Hyannis, Cape Cod. 18 room, 6 bath, guest house. Has provided good living for ten years from just the summer season. Ill health forces sale. Details, Boyd, Langdon, N.H. 603-835-6037.

FREE BOOK describing book, "999 Successful, Little-Known Businesses." Work home! Plymouth 428-A, Brooklyn, N.Y. 11218.

CAMPS

MEXICO—Hacienda Del Solar, Taxco. Coed 12-16 (6 weeks). Combines creative cultural athletic camp program with travel. Enrollment limited to 28. C. Polk, 45 Lake Shore Drive, Eastchester, N.Y. 914-337-4394.

CAMP CONSULTANTS: Since 1939 we have helped parents in selecting the right Private Camps and Summer Schools. No charge at any time. Visit, telephone or write in detail. The Advisory Service, 500 Fifth Avenue, NYC 10036. 212-736-1660.

PINECREST FOR GIRLS—Maine. Memories Unlimited. RSVP 49 Andrew Avenue, Oakland, N.J. 07436.

AMHERST MUSIC CENTER, Sebago Lake Region, Raymond, Maine. A vacation-with-music study. Coed, ages 12-20. Full or half session: July 1st-August 19th. Orchestra, concert band, chorus, chamber music. Seminars in voice, keyboard, all instruments. Academic music. Recreation program. Brochure: Dr. J. C. Schuler, 47 Braeburn Road, South Deerfield, Massachusetts 01373.

ADIRONDACK WOODCRAFT CAMP. Boys. Private forest, lake, trout stream. Adirondack Canadian canoe trips. Riflery, mountaineering, nurses. 46th year. Box 2385, Fayetteville, N.Y. 13066.

CAMPS

GROVE FARM WORKSHOP in the Humanities for boys and girls, 14-18. Creative thinking through literature, drama, history, music. Work projects; forestry conservation. June 27th-August 8th. B. S. deFrees, Director, North Rumford, Maine 04278.

HAS YOUR TEENAGER OUTGROWN "CAMP"? Vagabond Ranch, Granby, Colorado, suits boys 13-17; unregimented ranch/travel program. 25th summer. Girls: trip Northwest, ranch ⅓ season. Charles D. Pavek, Washington, Connecticut 06793.

KINIYA—a camp for girls, 6-17, on a bay of Lake Champlain in Vermont. Excellent riding, own stables, miles of lovely trails on camp property, dressage, jumping, hunting. Responsible, experienced staff. All camp activities including water skiing, sailing, tennis, drama and dance. Outpost camp for overnights in Stowe. Special program for older girls includes 3 weeks in Ireland, 3 weeks in Vermont. A happy relaxing summer. Mr. & Mrs. J. R. Williams, Camp Kiniya, Milton, Vermont 05468. Tel. 802-893-7849.

CAMP BIOTA. Outstanding Natural Science. Boys 8-14. Six weeks. Small enrollment. Horses, canoes. Dr. Forrest S. Evans, Joelton, Tennessee 37080.

FREE, VALUABLE GUIDE to 50 midwestern camps for boys and girls. Write Midwest Private Camps, 1945 Bosworth Lane, Northfield, Illinois 60093.

BROWN LEDGE—Mallett's Bay, Vermont. "One of America's finest camps." Girls 10-18. Free daily riding for all. Finest show horses, mounted lance drill, jumping. Sailing, racing tactics; water skiing, drama, swimming, tennis, golf, archery, riflery, crafts, trips. No extras! "The Complete and Different Camp." For booklet, state age and write to winter office: Miss Barbara Brown Winslow, 155 Dodds Court, Box C, Burlington, Vermont 05401.

PARENTS—FREE ADVISORY SERVICE. Independent schools; summer study, private camps visited and personally evaluated. Write, indicate child's age, grade, interests, educational needs. Recommendations made and 347-page 30th Annual Educational Register sent without obligation. Vincent-Curtis, Room 202, 224 Clarendon, Boston, Massachusetts 02116.

JOIN A MARINE ARCHAEOLOGICAL EXPEDITION. Come help excavate an ancient sunken ship. Our professional staff will teach you how. Live aboard ship and on our land base in Bahamas and Florida Keys. Teenage and adult programs. Send for brochure: UNDER SEA ACADEMY, 1060-S Wildlife Road, New Kensington, Pennsylvania 15068. 412-335-8844.

HIGH/SCOPE—Coed, 12-17, arts, science. Become working, contributing, decisive member of responsive community. David P. Weikart, Ph.D., 1305 Sherman, Ypsilanti, Michigan 48197.

JUDGMENT RIDGE—Unique camp on thousand acres Vermont mountains. Boys/Girls 8/16. Managed by ex-Peace Corps staff. Unpressured. Unlimited riding ($90 extra). 26 horses . . . beginning to advanced programs. Swimming, guitar, art, pottery, sports, farming, construction. Individualized programs, regular to pioneer. A.C.A. accredited. 100 camper limit. No poison ivy. RN resident. $650, $375 half season. Vershire, Vermont 05079. Telephone 802-685-4547.

LES CHALETS FRANCAIS, Deer Isle, Coastal Maine. 34th year. The Girls' Camp—with the French accent. Happy, productive summer for girls 5-18. Casual, congenial, creative fun. A-1 staff, excellent facilities. Elective program; majors in FRENCH, ballet, music, art, drama, riding, tennis, sailing and swimming. C'est magnifique! Mrs. Elsa S. James, 1024 Westview Avenue, Philadelphia, Pennsylvania 10119.

A SUMMER BY THE SEA for a dozen 16-and-17-year olds, coed. Farm camp overlooks ocean at Cape Breton Island. Operated by The Putney School Work Camp, Putney, Vermont, which takes 85 intellectually adventurous individuals, 13 through 16, coed. Both camps offer an occasion for growth, fun and reflection. Write for literature.

VACATIONS

PARADOR MARTORELL, inn by world famous Luquillo Beach. Box O, Luquillo, P.R.

VERMONT: Stagecoaches stopped at SALT ASH LODGE, won't you? Brochure. Plymouth Union. Telephones: 802-672-3748, 215-257-3269.

PEMAQUID BEACH, MAINE. Apartment rental. Douglas Moss, Aurora, New York 13026.

VACATIONS

VACATION PLUS! For your Greatest-Ever Family Summer—Vacation, for a few days or many, in the clear, clean, mile-high air of Arizona's unique Prescott College. Mid-June to Labor Day. Attractive private unit dwellings on rolling, tree-covered 640 acre ranch-type campus. American, European Plan, moderate rates. Auditorium meeting rooms, conference facilities, conventions welcome; child care. PLUS—Sunny days, cool nights; spectacular scenery; swimming, tennis, golf, hiking, fishing; English, western riding instruction, roping, chuckwagon cookouts. One to three day trips to Grand Canyon, other unique Arizona points of interest. Write for brochure. Director, Western Resources, Prescott College, Prescott, Arizona 86301. Or phone: 602-445-3254, ext. 277.

JEWEL BOX ELEGANCE, Lighthouse Inn, 52 room mansion showplace of the shore at New London, Connecticut. 2½ hours from Gotham. Superb food. E.P. Doubles $15 up. Brochure S.

EXCITING NORTH WOODS meets man-made luxury at resort lodge and motel. Swimming pool, golf. Excellent meals, cocktails. Airstrip adjoins. Sky Lodge, Moose River, Maine.

FAMILY CAMP WORKSHOP: at JOHNNY APPLESEED, a nonprofit, interracial camp in the Poconos, Pennsylvania. Nine days, August 29th through Labor Day. Reasonable, wholesome, creative vacation. Write: 50 Lincoln Avenue, Eastchester, N.Y. 10707.

DEAD INDIAN RANCH—Offering wilderness backpacking and packtrips into completely unspoiled high mountain country. Mrs. Paul Ritterbrown, Sunlight Stage, Cody, Wyoming 82414.

DAVID'S FOLLY. Country living on Maine Coast. Seafood, garden vegetables, blueberry pies, coffeepot always on stove. Minerva Cutler, Brooksville, Maine.

MARTHA'S VINEYARD—Secluded and relaxed country inn on lovely old estate. Pine woods, gardens, orchards. Near beautiful Cove Beach. 15 rooms. Delicious food. LAMBERT'S COVE INN, RFD, Vineyard Haven, Massachusetts 02568. 617-693-2298.

BOULDERS ON LAKE WARAMAUG—Inn, guest cottages in beautiful countryside. 250 acres, shore to woodland trails. Finest Yankee hospitality. June vacation special. The Lowes, New Preston, Connecticut 06777.

A TREASURE by the sea. Unique oceanside resort apartments. Leisure living in tropical tranquillity—or exciting sport fishing and imaginative underwater exploring. Interested? Sunburst South Resort, Box 145, Islamorada, Florida Keys, 33036.

COLONIAL ATMOSPHERE RESORT on lake in mountain area. Sandy beach, par 3 golf. Woodbound Inn, Box 190, Jaffrey, New Hampshire 03452.

COME AWAY and breathe our fresh air—rare combination of scented pine and ocean spray. Motels and efficiencies. Coffee Shop-Cocktail Lounge. Pool. Fishing. Golf. May into October. Color Brochure. Tel. 207-646-5662. Mr. and Mrs. Maurice Weare, Cliff House and Motels, Box R, Ogunquit, Maine 03907.

SHIPMATES WANTED—"barefoot" and congenial. Join Schooner Cruises. Remote West Indies. Grenadines, Windwards, Leewards. 10 days - $245. Windjammer Cruises, P.O. Box 120, Dept. 120, Miami Beach, Florida 33139.

CIVILIZED FAMILY VACATIONS and 2nd Honeymoons. Unique 165-acre resort on Lake Champlain. Inn, Cottages, Heated Pool, Riding, Water Skiing, Sailing, Tennis, (nearby Golf) AND Complete Programs, Separate Dining, Teens to Toddlers. Color Brochure. TYLER PLACE, Box 266, Highgate Springs, Vermont 05460.

PUERTO RICO BEACH HOUSE—Costa Azul at Luquillo. 3 bedrooms, yard, terraces. Fully equipped kitchen, linens, washing machine. Comfortable, private, convenient to other resort areas. For rent weekly. Edward Pinney, 610 West End Avenue, New York, New York 10024.

COTTAGES ON LAKE, near coast, Perry, Maine. 3 large bedrooms. $100 weekly. Alice M. Otis, Quogue, N.Y. 11959. 516-653-4186.

SHENANDOAH VALLEY FARM—Beautiful, secluded, quiet, comfortable. Dixons, McGaheysville, Virginia 22840.

(Continued on page 68)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

VACATIONS

(Continued from page 67)

THE OLD TAVERN at Grafton, Vermont. The most elegant little Inn in all New England. For information write Wilf & Lois Copping, Innkeepers.

TIRED? Come to the tropical, fully modern, Matecumbe Resort Motel, Florida Keys. Box 203B, Islamorada, Florida.

BOOTHBAY HARBOR. Charming seacoast inn, motel, efficiency apartments on ocean. Informal. Modern. Modified American, European Plans. Seafood, lobsters featured. Cocktails. Scenic boat trips. Motel mid-May to late October. Inn late June-September. Ocean Point Inn, Box A10, Ocean Point, Maine 04557.

WHITNEYS' . . . Charming Inn off beaten path. Rooms, Cottages, Motel. All seasonal sports. Famous food. AAA. Open most all year. Folder tells all. Don and Kathie Murray, Box R, Jackson, New Hampshire 03846.

ISLAND NEAR SARASOTA—Sort of "South Seas-ish." Luxury motels, beautiful beaches. Chamber of Commerce, Box 188-S, Longboat Key, Florida 33548.

BLUE HILL INN. Small, quiet, comfortable. Established 1840. Blue Hill, Maine 04614.

MAGNIFICENT ISOLATION, meaningful conversation, relaxed participation, memories to bless. Holden Village, Chelan, Washington 98816.

VERMONT—The Beckoning Country: Beauty, history, covered bridges, mountains, lakes, fishing, boating, auctions, antiques. Most charming, immaculate, well-maintained inn. Elevator, sprinkler, swimming pool, chip & putt greens. Exceptional food, beverages, air conditioning. Tel. 802-247-5766. Or write Brandon Inn, A Vermont Resort, Box 88, Brandon, Vermont 05733.

GOOSE COVE LODGE on Deer Isle, Maine. In East Penobscot Bay. Sailing, fishing, hiking and picnics. Trained naturalist for nature lovers. An artist's paradise. Write for brochure. Dr. R. A. Waldron, Owner-Manager, P. O. Sunset, Maine 04683.

BUCKS COUNTY—If you can't be a house guest in Bucks County, be ours. The 1740 House is a quiet, very charming country inn. 24 rooms, each with terrace, overlooking the Delaware River. We would be delighted to have you visit us. For a detailed brochure, write: 1740 House, Lumberville, Pennsylvania 18933. Tel: 215-297-5661.

GASCON RANCH. Rociada, New Mexico. Southwestern hospitality midst Alpine surroundings.

PLYMOUTH ROCK—Take one home from our beach, a stone's throw from the original. 94 deluxe rooms, heated pool. Golf, restaurants nearby. AAA. Open all year. Governor Bradford Motor Inn, Plymouth, Massachusetts 02360.

OGUNQUIT. Spring is delightful at this seacoast vacation area. Broad expanse of beach and dunes, majestic cliffs, famous oceanside footpath. Artists' colony. Deep-sea fishing. Wide choice of accommodations. For information, write Dept. 15, Information Bureau, Ogunquit, Maine 03907.

HEALTHFUL, EDUCATIONAL VACATIONING. Reducing, Rejuvenation, Recreation, Re-education, Delightful Foods, Beautiful Grounds, Wonderful Climate, Cooperative Employment Available. SHANGRI-LA, Bonita Springs, Florida 33923-SR.

SCHOONER TIMBERWIND SAILS MAINE COAST. Your week includes island hopping, new friends, wonderful food and exciting sailing. $150 weekly-no extras. For brochure: Schooner Timberwind, Box 247B, Rockport, Maine 04856.

HOTEL ON SMALL ISLAND. Pool, superb beaches, remote, peaceful. $25 double. Brochures. Sportsman's House, Vieques Island, Puerto Rico 00765. 809-741-3751.

THORN HILL LODGE. Charming country inn on quiet hillside facing Mt. Washington, Swimming pool, lawn sports. $75 up weekly including all meals. D. Darville, Jackson, N.H. 03846.

CANADIAN HOUSEBOAT RENTALS—Navigate waterways of Rideau, Thousand Islands. Houseboat Holidays, 1851 Bromley, Ottawa 13, Canada.

VACATIONS

FAMILY VACATIONS! ALOHA MANOR. Vermont lake. CAMP: sleep away or day. 1 counselor to 3 children. Pony. ADULTS: sailing, canoe trips, cookouts, tennis, fabulous meals. Cabins or housekeeping. Nearby: golf, auctions, Dartmouth. Mrs. Gulick Pierce, 531 East 20th, NYC, 10010. 212-GR 3-0222.

ERUDITE CLIENTELE, children's haven, informal family vacations. Lake Shore Farm, Northwood, N.H. 03261.

ON FORESTED LAKESHORE. Private, nonhousekeeping cottages on Long Lake. Fireplaces. Chalet rooms. Delicious meals, lobster bakes. Water skiing, canoe trips, tennis, sauna, entertainment. Pets allowed. AAA recommended. Color folder. Chute Homestead, Box S, Naples, Maine 04055.

UNCROWDED, UNSPOILED CAMPSITES. All activities. Box 432, Watertown, Connecticut 06795.

WINDJAMMER VACATION—Sail from Rockland, Maine to picturesque islands and harbors in Penobscot Bay. $140 weekly. Brochure. Schooner RICHARD ROBBINS, West Bath, Maine. Phone 207-443-3805.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

NANTUCKET, Island of Enchantment, 30 miles at sea, less than one hour by air from New York or Boston. Sandy beaches, warm water swimming, surfing, golf, your favorite sports, varied evening entertainment. Well-equipped boat basin. Modern accommodations. Excellent restaurants. Free illustrated booklet. Information Service, 45 Federal Street, Nantucket, Massachusetts 02554.

WHALER'S INNE, Mystic, Connecticut—Inviting, homey seatown hostelry, walking distance to famed Mystic Seaport marine museum. Doubles $10-$16; 4 persons, $16-$20. Reserve by mail or phone.

GURNEY'S INN—Friendly not formidable . . . Hospitality not hostility . . . Courtesy not curtness. Call or write Nick Monte, Keeper of the Inn, Oceanfront Cottages & Hostelry, "On the Brink O' the Beach," Montauk, Long Island, New York 11954, Planet Earth, U.S.A.

BEACH PLUM INN. Menemsha, Martha's Vineyard, Massachusetts 02552. Small, informal, overlooking sea and harbor. Beautiful accommodations, superb food. All sports. Open May 25th. 617-645-9454.

CHILDREN'S VACATIONS—Play, sunshine, love. 500 feet from the beach. 609-729-0288.

AUTHENTIC TYROLEAN VILLAGE in White Mountains. Old-world Alpine Inn, Motel, Family Chalet accommodations. Heated pool. Free golf nearby. Fishing, tennis, dancing. Dining rooms, cocktail lounges. Open July 1st to mid-October Mittersill Alpine Inn, Franconia, N.H. 03580. A Treadway Resort.

VANCOUVER, CANADA—Comfortable, 3 bedroom house. July-August. View Pacific Ocean, garden. SR Box B-72.

HEARTHSIDE LODGE, Williamsville, Vermont 05362. Southern Vermont. Charming restored 1826 barn. Ideal for business conferences, reunions, church retreats, families. Group rates. Open all year. Brochure.

WORKSHOPS

NORTHWEST PHOTOGRAPHY WORKSHOP. Intensive summer sessions. 617 N.W. Culpepper Terrace, Portland, Oregon 97210.

VACATION WORKSHOPS

WEST COAST Summer Humanities Workshop—coed, for high school students—Claremont Men's College, June 26th-July 17th. Box 25, Inglewood, California 90306.

FORESTBURGH SUMMER THEATRE, Monticello, New York 12701. Exciting apprentice program. Stage experience with professional company. College credits available. 25th year. Room, board, tuition, $700.

OZARK FOLKLORE WORKSHOP—June 7th-12th, Jimmy Driftwood, others. Ozark Folklore, Arkansas College, Batesville, Arkansas 72501.

ADIRONDACK SUMMER WORKSHOPS — Ceramics, sculpture, painting, drawing. Brochure SR, Brant Lake Art Center, 3083 May Road, Wantagh, N.Y. 11793.

SUMMER STUDIES ABROAD

GERMANY—FRANCE—SPAIN — SCHILLER COLLEGE —see "STUDIES ABROAD." Language, Literature, Art, Theatre, Music, East-West Studies.

SIX WEEKS of Travel and Study—Separate High School and College programs in London, Paris, Rome or Vienna. Academic credit. $975 all inclusive. Brochure. Box 96R, Educational Programs Abroad, Westbrook, Connecticut 06498.

LANGUAGE - STUDY - TRAVEL - EUROPE — H.S. Coed (14-18), 4-6 weeks. From $595. Includes jet flights, lodging, meals, tuition, trips, festivities, supervision. Programs in France, Spain, Austria Italy, Switzerland. European Language Institute, 507 Fifth Avenue, New York, N.Y. 10017.

SUMMER ON GREEK ISLAND: Aegina Arts Centre. Study painting, music, archaeology, poetry, Greek language and literature, attend music and drama festivals, dancing, bouzouki, the real sea and sun on unspoiled Aegina. One month sessions July or August: Tuition $250, travel arranged, write: John Zervos, c/o DePaul University, 25 East Jackson Boulevard, Chicago, Illinois 60604.

IRELAND OFFERS exceptional academic experiences for international college students. Write Institute of Irish Studies, U.S. Office, Franconia, N.H. 03580.

HIGH SCHOOL SPANISH PROGRAM—One month in beautiful hacienda in Colima, Mexico. Write: Richard Hancock, University of Oklahoma, Norman, Oklahoma 73069.

AIMS-INTERNATIONAL—European summer study and travel. Ages 15-20, programs of Language Study or Comparative Cultures and Lifestyles, Classical Civilizations, Eastern and Northern European Studies, Mediterranean Cruise. Scandinavia, England, France, Switzerland, Spain, Italy, Austria, Russia, Greece, Israel. Chaperoned; Academic Credit. Write: Registrar, AIMS-International, 1054-31st Street, N.W., Washington, D.C. 20007.

SUMMER IN FRANCE—July 1st-August 12th, 1971. French-Art History-Painting-Music-Theatre-Dance. Apply: Paris American Academy, 9 Rue Des Ursulines, Paris 5, France.

FOR STUDENT TRAVEL or Study or Family Stays or Camping or Summer Ski Camp . . . small groups . . . leisurely pace . . . lively, flexible programs . . . leaders of caliber, taste and wit . . . Itineraries in Western Europe, Scandinavia, Russia, Greece and Yugoslavia. 14th year. Students Abroad, 771-S West End Avenue, NYC, N.Y. 10025. 212-928-7878.

HAVE YOU HEARD of the University of the New World at Valais, Switzerland, and its revolutionary concepts of education for Summer and all the year round? With special studios in arts, language, rapport psychology, futuristics? For information: 2 Washington Square Village, NYC, 10012.

STUDIES ABROAD

GERMANY — FRANCE — SPAIN — ENGLAND — SCHILLER COLLEGE—Liberal arts: B.A., M.A. curricula; academic year programs in Heidelberg, Berlin, Bonnigheim Castle (near Stuttgart), Paris, Madrid, London, American credit system. Special programs in music, theatre, fine arts. Stimulating European travel. Choice of graduate and undergraduate summer courses; string instrument summer workshop. Write: Schiller College U.S. Office, 429 N.W. 48th Street, Oklahoma City, 73118. (Phone: 405-842-5979) or 7121 Kleiningersheim, Germany.

AMERICAN EDUCATION IN SWISS TRANQUILLITY. Leysin American School for University Preparatory Studies. Coeducational, grades 9-12, boarding, 150 boys and girls. Experienced, highly qualified U.S./international staff with teacher-pupil ratio 1:8. Solid academic program with advanced placement, PSSC Physics, Chemstud, BSCS Biology; strong Mathematics, English and Foreign Languages offering. Excellent college admissions record. Curriculum-related European tours. Board sports programs (LAS hosts annual International Schools Ski Championships). International environment. Official testing center. Affiliated with the American College of Switzerland. Write: Leysin American School, 1854 Leysin, Switzerland or H. H. Spengler, U.S. Representative, 330 East 49th Street, New York 10017.

PHOTOGRAPHIC ARTS—Studies in cinema and photography, PRAESTEGAARD, Kettrup pr., 9690 Fjerritslev, Denmark.

GREECE—an island community. Aegean School of Fine Arts. Painting, Photography, Writing. Summer-Winter. Box B-133.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

STUDIES ABROAD

STUDY IN SPAIN—University credit programs: teachers, college, high school students. TOTAL COST: $685 (summer) to $1,985 (year). Professor Anderson, 67 Orchard Ridge, Chappaqua, N.Y. 10514.

POSTGRADUATE YEAR IN EUROPE—Coed program for able high school graduates combines college level studies with international experience. Credit possibilities through AP courses. Special interest programs: languages, history, fine arts and drama. Research trips. Located Lugano, Switzerland. Outstanding faculty, small classes. Boarding. Catalogue: W. Rea, The American School in Switzerland, 326 East 69th Street, New York, New York 10021.

STUDY ABOARD FORMER QUEEN ELIZABETH. World Campus Afloat semesters sail September and February for South Pacific, Asia, Africa, Latin America. January Interterm visits Caribbean; two summer '72 terms, Far East and South Pacific. New lower rates. Write: Chapman College, Box CC17, Orange, California 92666.

SPANISH LANGUAGE and Latin American Studies in recognized binational institute with 20 years' experience. Write: Instituto Cultural, Tolsa 300, Guadalajara, Mexico.

TRAVEL

MEXICO LEISURELY RAIL TOUR—July 9th-25th, 1971. Personally escorted. Casas Grandes, Old Mexico Northwestern, Guadalajara, Chapala, Ajijic, Mexico City, Xochomilco, National Museum, Teotihuacan, Patzcuaro, San Miguel de Allende. Private diner, bottled water, lounge car, air-conditioned sleepers, local bus tours. From $540. WAMPLER TOURS, Box 45-R, Berkeley, California 94701.

SPLIT TO EUROPE! We'll JET you there and back. All dates. Lowest rates. Group Flights Consolidated, Inc. 212-658-5090.

NEW YORK CITY, HOTEL BEDFORD, 40th Street, Just East of Park Avenue. For the discriminating guest who prefers a quiet and gracious hotel in the midst of New York's most convenient Grand Central area . . . near all shopping and entertainment. Beautifully decorated rooms and suites . . . featuring fully equipped kitchenettes . . . air conditioning and TV . . . Ideal for families . . . Continental Restaurant and Cocktail Lounge. Write for brochure, 118 East 40th Street, New York, N.Y. 10016.

FRANCE, Pleasure Planned, including all the wine you can drink with every dinner. And if that's not enough, we'll throw in your air fare, hotels, meals, tips, taxes, transfers, transportation, sightseeing, a Tour Director, and a unique pleasure plan including restaurants, night clubs, and evening entertainment. Two weeks from $557. For free folder, contact Department SRG, The Gramercy Travel System, 444 Madison Avenue, New York, New York 10022. Telephone 212-PL 8-2433.

EUROPE—AN UNREGIMENTED TOUR! Discover this bargain. TOURS, 255-B Sequoia, Pasadena, California.

"I TOOK THE ROAD less traveled" . . . Exploring Anthropology/Archaeology - Theatre-Dance-Tennis-Art-Ceramics-Languages-Homestays-Baltic Cruise. YOUTH TRAVELS TO MEXICO/EUROPE, 47 Stephanmarc, New Hyde Park, N.Y. 11040. 516-GE 7-7514.

FOR HIGH SCHOOL STUDENTS and Graduates. Exceptional travel plans in Western Europe—Czechoslovakia and Yugoslavia—Greece and Turkey—Russia. Get off the beaten track and become involved in European life. Speak French in France or Spanish in Spain all summer. Or stay in a Soviet youth center; sail with Breton fishermen; climb glacier-covered Alps; ski in August at Mont Blanc; make bicycle trip in Denmark; hike with Czech students; live with European family. Music festivals, theatres. 20th year. Write: George R. Shumlin, Putney Student Travel, Putney, Vermont 05346.

WORLDWIDE FREIGHTER GUIDE — $1.75. Rates, schedules. 700 passenger carrying Freighters. TravLtips, 40-21ZHN Bell, Bayside, N.Y. 11361.

SAVE MONEY ON YOUR NEXT TRIP to New York by staying at the Hotel Paris. The Paris is like a Volkswagen . . . we offer all the essential services but no frills; comfort but not luxury; a swimming pool but no night club. Ask for leaflets, "New York for Free" and "How to Enjoy New York." Write to M. L. Walter, Hotel Paris, New York 10025.

VIRGIN ISLANDS YACHT CHARTER. My 41' Reliant auxiliary yawl is ready for active sailors or lazy escapists. Brochure. Olof Hedstrom, Box 167, Hartford City, Indiana 47348.

TRAVEL

FRENCH FAMILY WELCOMES PAYING GUESTS—18th century mansion, 50 acres woodland, meadow, near quaint village central France. 12th season. Rates $25 daily include room, private bath, notable home style meals, wines, drives, chateau tours, theatre tickets, etc. Write Thevenin, Solignac, Haute Vienne, France.

CRUISE WINDWARD, LEEWARD, or Virgin Islands. 8 or 12 days aboard popular Windjammer "MAVERICK." From $190, everything included. Airmail for folder. WESTINDIAMAN CRUISES, Box 2131S, St. Thomas, Virgin Islands 00801.

EUROPE THIS SUMMER? Ages 22-35. Looking for a low-cost coed trip combining a magnificent twelve country itinerary with loads of free time, theatre tickets, fine hotels and all meals? Eight weeks $1,595; six weeks $1,395; four weeks $1,075, WITH NO EXTRAS. Dr. S. M. Lutnick, 313 Post Avenue, Westbury, N.Y. 11590. 516-WA 1-7898.

THIS AD + $7.00 per person, double occupancy, entitles you to real value New York. Next time try CENTURY-PARAMOUNT HOTEL, 235 West 46th Street, convenient theatres and everything; 650 rooms, with bath, TV, air conditioning. Single-$10.00. Don't delay, reserve now. This is a "sleeper" in every sense.

CHARTER FLIGHT HANDBOOK. 1,100 organizations named. Particulars free. TIB, P.O. Box 105s, Kings Park, N.Y. 11754.

14-17-YEAR-OLDS: Explore the countryside of England, Scotland, Ireland on biking, hiking, camping adventures. Ruined castles, Scottish sheep, country lanes . . . Separate groups for 9th-10th, 11th-12th graders. Small close-knit groups; 7-10 trippers, one young adult leader. Trips also to Scandinavia, Continental Europe, U.S.A., Canada. Student Hosteling Program of New England, Rochester, Vermont 05767. 802-767-3297.

SUMMER STUDYTRAVEL. African Seminar, Comprehensive African Safari, or Around the World. College students' "Do It Yourself" Safari. Also winter and spring to East Africa. Studytravel, Dept. S, Friends World College, Westbury, N.Y. 11590.

GREEK ISLAND YACHT CHARTERS—Apply airmail to V.E.B. Nicholson & Sons, 5 Lynch's Quay, Cobh, County Cork, Ireland. Also Mediterranean and Caribbean.

TUDOR HOTEL, 304 East 42nd Street, New York, 10017. N.Y.'s fashionable East Side. Adjacent to U.N., shopping, theatres, sightseeing only steps away. All newly decorated accommodations with private bath, television and air conditioning. Cocktail lounge and English Pub. Singles from $12; double from $15. Family rooms featuring 2 baths. Write for new brochure. 212-YU 6-8800.

IF YOU CAN PRONOUNCE ANGUILLA*, you may wish to subscribe to the newsletter for Caribbean cognoscenti. What's new in politics, investments, industry, off-beat islands, hotels, transportation. Twelve monthly issues, $15. (*An-GWIL-la.) Caribbean Report, Suite 1202-A, 527 Madison Avenue, New York 10022.

HOW TO TRAVEL THE WORLD and Stay Healthy—Patrick Doyle, M.D., James Banta, M.D., Peace Corps Medical Director. The indispensable medical guide for world travelers! Ideal bon voyage present! At your bookseller, or send $5 to Acropolis Books, 2400 Seventeenth Street, N.W., Washington, D.C. 20009.

BRITISH ISLES—Individually prepared tours by car accompanied by knowledgeable drivers. Particular attention paid to special interests. Personal Touring Services, 19 Devonshire Close, London W.1., England. Telephone 01-670-9536.

AFRICA minibus, camping through Kenya, Uganda and Tanzania. Small, coed, teen group with experienced, lively leaders. Eight weeks, $1,230. Departs June. Request Brochure HS, Metropolitan New York Council, AYH, 535 West End Avenue, NYC 10024.

SAN FRANCISCO on $4.50 a day. New free brochure tells how City's unique residence clubs beat the high cost of living. Rates from $130 month ($35 week) cover hotel-type services, two good meals, plus the happy, relaxed conviviality of 100 other men and women. Write for brochure and reserve now for spring. The Monroe, 1870 Sacramento, 94109. 415-GR 4-6200.

FESTIVALS TOUR—July 29th, 4/5 weeks featuring Bayreuth, Salzburg, Dubrovnik, Lucerne; also Copenhagen, France, England. $1,345 or $1,495, Plaza Travel Service, Hotel Plaza, New York 10019.

TRAVEL

GREECE, Pleasure Planned Cruise Tour, including all the wine you can drink with every dinner. And if that's not enough, we'll throw in your air fare, hotels, meals, tips, taxes, transfers, transportation, sightseeing, a Tour Director, and a unique pleasure plan including restaurants, night clubs, and evening entertainment. Two weeks from $696. For free folder, contact Department SRG, The Gramercy Travel System, 444 Madison Avenue, New York, New York 10022. Telephone 212-PL 8-2433.

JOURNEY IN ARCHEOLOGY—July 30th/August 22nd. Following the footsteps of St. Paul including Italy, Greece, Malta, extensive visit Turkey, Cyprus, possibility extension Holyland. Personally conducted Dr. Jack Finegan, 1798 Scenic Avenue, Berkeley, California 94709, author "Archeology of World Religions," etc. Write or telephone for folder. 415-848-0528.

CIEE STUDENT TRAVEL SERVICES 1971. Save on European travel with the International Student Identity Card. Book on intra-European student charter flights. Write for free booklets on study, travel and work programs abroad; student travel services. Council on International Educational Exchange, Dept. G-10, 777 U.N. Plaza, New York, N.Y. 10017.

RUSSIAN TOUR—June 27th-August 1st. Moscow, Leningrad, Kiev, Yalta, Bucharest, Yugoslavia. Dr. Donald Booth, 18551 Via Bravo, Villa Park, California 92667.

AUTO BABYSITTERS OF NYC. INDOOR parking. Rates LOWER than outdoor airport/pier parking. Pickup/delivery —airports, piers, hotels. Branches throughout NYC. Savoy Garages, 827 Sterling Place, Brooklyn, N.Y. 212-493-9800.

EXPLORE A PIECE OF THE WORLD this summer with The Experiment in International Living. You can have an in-depth, person-to-person experience in any one of 35 countries. You can learn a language or improve one you already know. Travel to the country of your choice with a small group of U.S. students. Live with a native family. See the country with new friends. Even get involved in work or service projects, if you wish. Interested? For details, write: Summer Abroad, The Experiment, West Hill, Putney, Vermont 05346. Please indicate your age and year in school.

SUMMER TRAVEL by bicycle in small coed teen groups on beautiful, tropical Hawaii. Excellent leaders. 42 days, $715. Many other trips. Send for brochure. MNYC, American Youth Hostels, 535 West End Avenue, NYC, 10024.

GRAND TOUR OF EUROPE—unmatched, personally escorted—$844. Professor Berg, Saint Mary's College, California 94575.

SINGLES CRUISES & TOURS—Bachelor Party, 444 Madison Avenue, New York, 10022.

GUIDED NATURE TOURS in Western Canada. Camping and noncamping trips. Write: John Philip, 508, 990 Lagoon Drive, Vancouver 5, Canada.

ALASKA—Retrace the Gold Rush of 1898. Unique wilderness experience. Klondike Safaris, P.O. Box 4, Juneau, Alaska 99801.

STUDENTS—EUROPE. Small, coed, camping, nontour. 215-386-8236. Box B-111.

EASTERN EUROPE SEMINAR, Christianity, Communism and World Peace, July 7th-30th. Alaska-Hawaii, September 23rd-October 9th. Europe-Israel, November 1st-18th. United Methodist Tours, 475 Riverside Drive, New York, N.Y. 10027.

YOU HAVE MORE MONEY to enjoy New York when you stay at Pickwick Arms Hotel. We're your Manhattan piggy bank. You save on our low rates and you save on transportation. We're centrally located, midtown East Side. Walk or bus to what you want to do. Choice of 400 singles, doubles, twins. Write E. A. DePinna, Pickwick Arms Hotel, 230 East 51st Street, New York, 10022.

LONDON, ENGLAND. Fashionable Royal Borough of Kensington, central and quiet; good middle-class accommodation with light housekeeping facilities, all with private bathrooms, central heating, phones, and all hotel services. 2 room Family Suite from $17 daily; Double $14; Single $8. Licensed bar and restaurant, friendly, informal atmosphere. Clearlake Aparthotel, 19 Prince of Wales Terrace, London W.8.

SAIL THE MAINE COAST. Historic schooner "STEPHEN TABER." Relaxed, informal vacation. $150 weekly. Reduced rates June and September. All inclusive. Write Capt. Orvil Young, Box 561-G, Camden, Maine 04843.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

KINGSLEY DOUBLE-CROSTIC NO. 1933

Reg. U. S. Patent Office

By Thomas H. Middleton

DEFINITIONS	WORDS
A. Viola says she would "Make me a —— at your gate." (2 wds., "Twelfth Night")	10 36 58 82 92 123 3 32 41 67 104
B. *Hinduism*: a Samhita, containing a collection of sacrificial formulas (comp.)	140 165 14 57 66 160 169 189 75
C. Garment worn by acrobats, dancers, etc.	94 100 124 129 133 148 157
D. Wild mountain goat of Asia, N Africa, and Europe	159 29 42 150
E. Tied (comp.)	156 175 181 188 16 47 52 86 130 137 205
F. Illegal pitch	40 98 147 155 167 176 184
G. Most favorable	190 192 209 20 64 204 33
H. "From hedge to hedge about the ———." (comp. & wd.; Keats, "On the Grasshopper and Cricket")	60 65 136 170 172 26 37 119 127 131 166
I. Sizzler	74 90 141 208 18 27 30 39
J. Count of Poitiers and of Toulouse, brother of Louis IX	55 121 151 210 1 25 85 88
K. Settled comfortably	107 110 118 135 152 161 206
L. Lady ———: Richelieu's agent in Dumas' "Three Musketeers"	22 34 51 72 112 139 143 212
M. Lament	80 95 195 202 38 45 49
N. Studio	63 78 102 122 154 164 8
O. Fresh, vigorous	15 70 62 173 213 6 11 23 46 56
P. Verdure	114 128 146 149 174 185 12 50
Q. Bloodstone	91 103 158 187 194 5 53 79 198 4
R. Poem by Galsworthy (2 wds.)	101 145 193 201 76 106 214 7 84
S. Onetime Gretna Green of the east coast	197 21 71 109 179 125
T. Trifling amount; penny, whit (2 wds.)	87 111 81 68 199 138 178
U. Song-and-dance man's specialty (2 wds.)	117 183 43 59 89 19 200 107
V. Single appearance by a performer (comp.)	93 142 203 162 168 153 171
W. The London press (2 wds.)	191 196 54 77 132 97 144 99 115 83 134
X. Raincoat	182 120 31 186 211 2 17 44 105 48
Y. Virginia Woolf novel	28 96 163 113 177 108 61
Z. Proceeded by an indirect course	35 13 69 180 73 9 116 24 126

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram... When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning... Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line... When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop.

						1 J	2 X	3 A	4 Q		5 Q	6 O	7 R	8 N	9 Z		10 A							
11 O	12 P	13 Z		14 B	15 O	16 E	17 X		18 I	19 U	20 G	21 S	22 L	23 O	24 Z	25 J								
26 H	27 I	28 Y		29 D	30 I	31 X	32 A	33 G	34 L		35 Z	36 A	37 H	38 M	39 I	40 F								
41 A	42 D	43 U	44 X	45 M	46 O		47 E	48 X	49 M	50 P		51 L	52 E	53 Q	54 W		55 J							
56 O	57 B	58 A	59 U		60 H	61 Y	62 O		63 N	64 G	65 H	66 B	67 A	68 T	69 Z	70 O								
71 S	72 L	73 Z	74 I		75 B	76 R	77 W		78 N	79 Q	80 M	81 T	82 A	83 W	84 R	85 J								
86 E	87 T	88 J	_	89 U	90 I	91 Q	92 A	93 V	94 C	95 M	96 Y	97 W		98 F	99 W	100 C	_							
101 R	102 N	103 Q	104 A	105 X		106 R	107 K	108 Y		109 S	110 K	111 T	112 L	_	113 Y	114 P	115 W							
116 Z	117 U		118 K	119 H	120 X	121 J	122 N		123 A	124 C	125 S	126 Z	127 H	128 P		129 C	130 E							
131 H	132 W		133 C	134 W		135 K	136 H	137 E	138 T	139 L	140 B	_	141 I	142 V	143 L		144 W							
145 R	146 P	147 F	148 C		149 P	150 D	151 J	152 K	153 V	154 N	155 F	156 E	157 C		158 Q	159 D	160 B							
161 K	162 V		163 Y	164 N	165 B	166 H		167 F	168 V	169 B	170 H		171 V	172 H		173 O	174 P							
175 E	176 F	177 Y	178 T		179 S	180 Z	181 E		182 X	183 U	184 F	185 P		186 X	187 Q	188 E	189 B							
	190 G	191 W		192 G	193 R	194 Q	195 M	196 W	197 S		198 Q	199 T	200 U	201 R	202 M	203 V								
204 G	205 E	206 K	207 U	208 I		209 G	210 J	211 X	212 L	213 O	214 R													

Solution of last week's Double-Crostic will be found on page 12 of this issue.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NOW THAT AMERICA HAS ACCEPTED THE EUROPEAN IDEA OF THE SMALL CAR,

WOULDN'T YOU LIKE TO KNOW WHAT THE EUROPEANS' IDEA OF THE BEST SMALL CAR IS?

Here in America, one gets a somewhat distorted idea of who's who in small cars.

Most Americans assume that Volkswagen invented the small car. And that Volkswagen is the biggest selling small car in Europe, as well as America.

The truth is that both these assumptions are misconceptions.

To start with, Fiat invented the small car, way back in 1936. (It was called the Topolino, which is Italian for "Little Mouse.")

And secondly, Fiat is the biggest selling car in Europe, where they've been buying small cars for three generations.

For every Volkswagen sold in Italy, eight Fiats are sold in Germany.

For every Renault sold in Italy, three Fiats are sold in France.

For every Volvo sold in Italy, nine Fiats are sold in Sweden.

You might well consider all this if you're thinking about sinking a couple of thousand dollars or so into a small car.

After all, when it comes to small cars, you can't fool a European.

FIAT

The biggest selling car in Europe.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Property of
AMBASSADOR COLLEGE LIBRARY
Big Sandy, Texas

New approach to Italy

Oh, bella Italia. Oh, Italy... the center of all civilizations, the center of world travel. The pleasure seekers come by new, super-fast, transoceanic airliners like Alitalia's. They come by grand steamships like the hospitable, distinguished Italian Line flag ships.

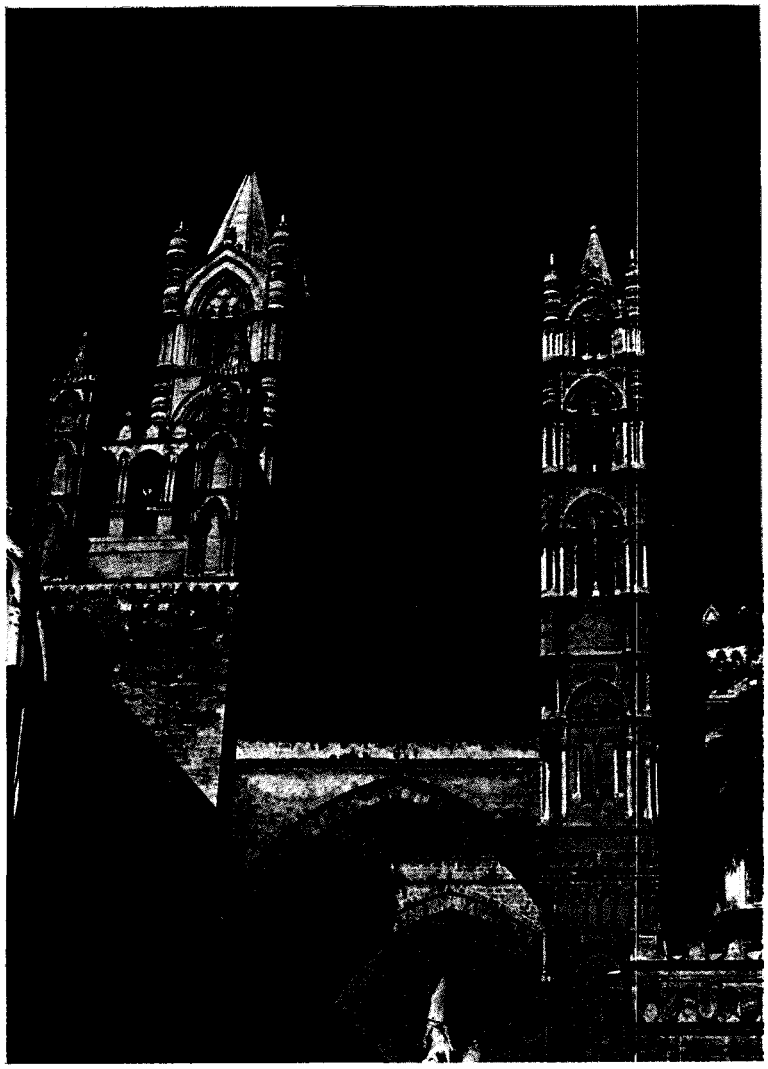
Italy welcomes you with open arms and surrounds you with over twenty centuries of history and culture.

If you ever dreamed of the tradition of the past and the excitement of the future you are ready for the new approach to Italy. Now, Italy's network of ultra-modern "autostrade" is a nation-wide highway of wonders.

You glide from a 2300 year old amphitheater in Sicily to a 2,300 meters high new, luxury hotel in the Italian Alps. And if you like to drive, here's good news. You can enjoy a special, tourist, gasoline discount-card anywhere in Italy. It includes free assistance on all highways from the Italian Automobile Club.

No matter how you want to travel in Italy... hydrofoil, helicopter, plane, car, ferry or ox-cart... Italy will enchant you. Imagine skiing in July in the Italian Alps and swimming in December in southern Italy. Like a dream come true. There's a new approach to Italy in the cities, too. In Milan there are the world's most modern art galleries a few steps away from 14th century masterpieces.

In Venice you'll find the immortal beauty of Piazza San Marco near the exciting place where today's swingingest people meet. All this and more throughout Italy. And the natural beauty of Italy remains unsurpassed in all the world. See the spectacular landscapes of Sardinia... the wild beauty of the island of Garibaldi right next to the luxurious Costa Smeralda... and don't miss Calabria's and Apulia's historical landmarks and cool, lush inlets which stretch endlessly into the sunset. Only sunny Italy offers you so much. So much of the glorious past and so much of the exciting present. Enjoy the new approach to Italy, this year.



ENIT

For further information, please contact
ITALIAN GOVERNMENT TRAVEL OFFICE (E.N.I.T.)
New York - Chicago - San Francisco - Montreal
Or Your Travel Agent

ITALIAN GOVERNMENT TRAVEL OFFICE (E.N.I.T.)
630 Fifth Avenue–New York, N.Y. 10020.
500 North Michigan Avenue–Chicago, Illinois 60611
St. Francis Hotel, Post Street–San Francisco, Calif. 94102
3 Place Ville Marie - Suite 22 - Montreal 113 - Canada

Please send me your FREE brochures on Italy. I am interested in the following places _____

_____

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP CODE

2C

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED